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FIRST NIGHTS OF THE WEEK.

"YOUNG ENGLAND."

Light Opera, in Three Acts, Book by Basil Hood, Music by G. H. Clutsam and Hubert Bath, First Produced in Birmingham on Nov. 20, and in London, at Daly's Theatre, on Dec. 23.

Francis Drake ....Mr. Harry Dearth
John Oxenham ..Mr. C. Hayden Coffin
Sir George Sydenham
Mr. Frank Barclay
William Courtenay..Mr. Herbert Cave
Tom Moon .....Mr. Walter Passmore
Sam Best .....Mr. Ambrose Manning
Harry Sydenham..Mr. Edward Benfield
John Doughty ..Mr. Leonard Shepherd
Queen Elizabeth..Miss Doris Woodall
Betty .....Miss Clara Butterworth
Joan ..... Miss Dorothy Jay
Tib ..... Miss Roy Wilson

The author and composers of the "new light opera" have done what they set out to do—as they told us in the prologue, spoken with such fine sincerity by Mr. Henry Ainley, in khaki—they have brought back proud memories of the

"Young Fresh England"

that was and of the men who made her great to the Englishmen of the older—but still great!—England that is. It didn't matter much that the story of the hero's wooing was much like light opera stories we have heard before, or that the Drake drawn for us by Mr. Hood was a long way from our imagination's picture of that intrepid adventurer. The Drake Mr. Harry Dearth gave us was every inch a gallant English lover, ready to carry off his sweetheart in the good old English (stage) way, and to sing hearty songs in that fine, deep-toned baritone of his, and that was enough to content us. Nor did it matter, either, that the respectable carpenter—afterwards captain—Thomas Moon seemed to be a sort of

Peter Pan Ship's Jester,

never grown up to the serious business of a mariner's life, so long as Mr. Walter Passmore was there to play him and dance him in the humorous, whimsical style we know so well. And our heart's could warm to Miss Clara Butterworth's gracious and spirited Betty [illegible] radiant in English good looks, [illegible] disguised in her brother's clothes with the object of frustrating a plot against her lover's life and liberty. Much was it to our happiness that the music and songs woven round about the story by Mr. G. H. Clutsam and Mr. Hubert Bath speak out of the real heart of melody fresh as meadows in spring, and that Messrs. Joseph and Phil Harker's pictures of young England give us thatched and lattice-windowed cottages, old grey churches shaded with yews and chestnuts, and apple trees

All in a Glory of Blossom.

In the first act, the return of the "Golden Hind," there are good numbers in a delightful octet "Young Fresh England"; a breezy song with chorus, "For Sweethearts and Wives," sung by Drake; a merry quartette for Tom Moon and Sam Best (played in drollest comedy fashion by Mr. Ambrose Manning) and their sweethearts Joan (clever Miss Dorothy Jay) and Tib (Miss Roy Wilson; and a tender ballad "I Love a Man" for Miss Betty; besides rousing choruses and romping country dances for the Devon men and maidens.

The great scene is on board the "Golden Hind" at Deptford, where we see the coming of Queen Bess crowned and gowned gorgeously in pearl-wrought stomacher and skirts of cloth of gold, surrounded by courtiers and ladies tricked out in the rich velvets and figured silks and high plumed hats of those "spacious" days. Her Majesty (Miss Doris Woodall gave her full measure of pride and dignity) first dubs Drake knight, and, then, turning upon him the vials of her wrath for daring to marry her rebellious maid of honour, departs in a

Royal Red-Haired Tantrum.

In the end Drake, of course, snatches his bride from under the nose of the man chosen for her by Elizabeth—William Courtenay, played by Mr. Herbert Cave, a tenor with a pleasant voice, who found favour with his song, "The April of My Heart." As John Oxenham, Mr. Hayden Coffin holds the eye as easily the most striking figure on the stage among the men, and makes the very most of his one patriotic number. Mr. Leonard Shepherd made up like the dark, sinister Spaniard of Elizabethan drama, glowered effectively throughout as the vengeful brother of the late mutinous Doughty, with a plot in hand to kidnap Drake.

Chorus and orchestra, under Mr. Arthur Wood, both excellent. Production (by Mr. Robert Courtneidge) everything that is beautiful. Reception—as we have said—most cordial.

"THREE CHEERS"

Book by Harry Grattan, Lyrics by Adrian Ross, Music by Herman Darewski, Produced by Austen Hurgon, Presented by Messrs. Andre Charlot and J. L. Sacks at the Shaftesbury Theatre, Friday, Dec. 22.

Here we have an excellent blending of the two types of revue with which London is familiar, the spectacular and the intimate. There are some remarkably fine scenic effects—"In the Highlands" (Ryan), all heathery and dewy fresh, with a rustic bridge, over which troop Scotch lassies in plaid skirts and shawls; "Whitehall" (Ryan), most applauded of all because we Londoners always love best to see bits of our own beautiful city in paint and cardboard; a wonderful night club scene, with a background of noble lines and simple colourings for the gorgeous hues of the ladies' dresses, exquisitely combined; and a brilliant Oriental scene, "A Palace in Southern Persia" (Percy Anderson), in which one glittering figure of silver and white (Miss Ethel Levey) stands out against the brightest of greens and purples and blues. Then for the pleasant intimacy for which we look in the

Revues au Grattan,

we have the delightful, inimitable humour of the great Scotch humorist, Mr. Harry Lauder, whose work bears the simplicity of genius, and who is always on the friendliest terms with his audience. He exchanges personal remarks with Miss Ethel Levey, the two seated side by side on a little restaurant table, to the huge delight and amusement of the audience. Miss Blanche Tomlin, prettiest of girls and sweetest of singers, is another artiste of the "cosy" type; and Mr. Jack Edge, a Lancashire comedian of original humour, has the gift of getting right across the footlights before he has been on the stage five minutes.

There is actually some sort of a plot in "Three Cheers." Andrew McAngus (Mr. Hamish McLeod), a Scotchman who must have had a bee in his bonnet, is ready to bestow £50,000 on the relative who is true to one love for the space of twelve months, and believes he has found the fortunate and faithful one in his nephew, Angus McAngus (Mr. Harry Lauder), in love with bonny Jean (Miss Blanche Tomlin). Other relatives wishful to

Obtain the "Bawbees,"

lure the simple Angus to night clubs and other places of enticement, and bribe a siren of the most fascinating kind (Miss Ethel Levey) to lead him from the path of virtue. Vice would probably have won, but the siren had a good heart, and when she saw that Jean was unhappy she gave the show away and sent Angus back to love and safety and a comfortable bank balance. The most charming music goes to Miss Blanche Tomlin, who makes a tremendous hit with "In the Highlands," and also with "Never Let Him Go," the latter a song with a particularly haunting refrain. Mr. Harry Lauder's "My Pretty Jean" is sung with that perfect sentimentality for which he is famous, and his patriotic number, "The Lads Who Fought and Won" (his own composition), with a chorus of genuine Tommies, roused the house to enthusiasm. A very agreeable actor is Mr. Walter Williams. He has one capital song, "Don't All Speak at Once, Little Girls," and clever Miss Ivy St. Helier as usual gets a lot of character into everything she does.

Miss Ethel Levey, in a variety of most magnificent and becoming gowns, lends to the revue every ounce of that extraordinary magnetism of hers that is positively hypnotic whenever she is visible. She has a tip-top mock-sentimental duet with Mr. Walter Williams, "Hold Me in Your Loving Arms," and a song, "The Ragtime Bagpipe Band," which for dash and go carries off the

Chief Honours of the Evening.

The dancing of Miss Ivy Shilling and Mr. Fred Leslie is a feature of the entertainment, of which the house could not have enough, and Mr. Mackenzie Murdoch and his fiddle were also a pronounced success. The lovely chorus, "the backbone of revue," wore their glorious frocks with a fascinating air, and were as sprightly as they were beautiful.

Leading representatives of the profession assisted at the fancy fair held on Thursday at the Savoy Hotel, in aid of the London Mothers' Convalescent Home, Sunningdale. Mrs. H. B. Irving explained the working of the Home, which provides for 170 mothers and their infants a fortnight's rest every year. Lady Alexander, who was in charge of the café chantant, had the assistance of Sir George Alexander, Miss Irene Vanbrugh, Mme. Blanche Marchesi, and Mr. George Robey, who all worked zealously for the good cause.

"A KISS FOR CINDERELLA" AT THE KINGSWAY.

Those who love Barrie—in other words, all the nice people in the world—will take the opportunity, when chance throws it in their way, of visiting or re-visiting "A Kiss for Cinderella." After a very successful tour in the provinces, Mr. Percy Hutchison has brought his excellent company to the Kingsway Theatre for the Christmas season, and is presenting Sir J. M. Barrie's delightful "fancy" there twice every day. Once again on Saturday afternoon we laughed much and wept a little at this exquisite story of the little drudge, overworked and underfed, who imagines she is indeed Cinderella instead of plain Jane, and waits patiently for the "invite" to the Royal Ball.

We went with her to the ball, as she conceived it to be, and the most delicious party that ever was, and rejoiced with her in the last act, when her third wish is granted her, and David, the "romantical" policeman, the man of her heart, tells her of his love. It is impossible to imagine another such a Cinders as Miss Hilda Trevelyan. Her performance on Saturday afternoon seemed to us to have gained in tenderness and humour and pathos, to be in fact a little more beautiful than it was at the original production in the spring of the year. Mr. Percy Hutchison is excellent as "our policeman," and even better as the supercilious prince, while his love scene with Cinderella in the third act is an admirable piece of work. Rich in humour is the King of Mr. William Lugg, capital the Doctor Bodie of Miss Margaret Damer, and the Mr. Bodie of Mr. F. G. Thurstans, and first rate, although a trifle too much on the farcical side, the wounded soldier Danny of Mr. Will Smith. The four babies in the boxes are charmingly played by Miss Violet Kemplin, Miss Maxine Clare, Miss Phyllis May, and Miss Pauline Stevens. The other members of the company are well up to a very good standard.

THE COURT.

"HINDLE WAKES."

Miss Horniman's company had an enthusiastic reception on opening at the Court on Saturday afternoon last with the late Stanley Houghton's masterpiece. There are many changes in the cast since we last saw the play, but such is the excellence of the repertory training, that the acting leaves no room for criticism. There is one original member, we believe, in Mrs. A. B. Tapping, who still plays so deliciously and lovingly as Mrs. Jeffcote. Mr. Edward Cooper makes a fine strong figure of Nat Jeffcote, and in the contrasting character of Fanny's father Mr. Percy Foster acts with sincerity and force. Fanny herself is extremely well and freshly played by Miss Marie Royter, and Miss Louise Holbrook gives an extraordinarily convincing performance as the hard, relentless Lancashire mother. Alan Jeffcote is well handled by Mr. Walter Pearce; a real character study is given by Mr. John Cecil as Sir Timothy Farrar, and as Beatrice, Miss Helen Temple invests the character with a sense of dignity and beauty.

"Hindle Wakes" is preceded by a comedy in one act, by Arthur Bartle.

"GRANDFATHER."

Daphne Clayton ..Miss Helen Temple
Elizabeth Clayton ..Miss Marie Royter
William Clayton .....Mr. Percy Foster
John Clayton .....Mr. John Cecil
Martha .....Miss Marie Leman

It would be unfair to describe this play as one of the now familiar Lancashire comedies about the younger generation, although the rather crude opening made us think it was going to be a somewhat poor imitation of one or two plays of that type. The second scene, however, is quite original, and makes the play worth while. The idea of confronting the hard, stern, dictatorial ruler of the family, John Clayton, by the equally domineering granddaughter from Canada is a good one. This robust and enterprising young lady sets about her task in a thorough, if kindly, fashion—marries off her aunt and father in twenty-four hours and defies the household tyrant by treating him as a child. The fine thing about the play is the fact that the old man finally recognises the strength of character of his young granddaughter, seeing in her the one member of the younger generation in whose favour he could safely abdicate.

Mr. John Cecil gave a clever interpretation of the part of John Clayton, although he rather over-emphasised the bad-tempered side of the old man's character in the first scene. Miss Helen Temple was altogether convincing as the grand-daughter, and Miss Marie Royter and Mr. Percy Foster appeared most successfully in the two subservient parts.

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Principal Dancer, "Mother Goose."
This week, Lewisham Hippodrome.

MISS MAUDE STEWART
DREWRY. Concluded Lead, Repertory Season, Torquay. Disengaged. 21, Rivercourt-road, Ravenscourt Park, W.

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Disengaged for a few special weeks.
Address, 334, High-road, Lee, S.E.

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Advises on Insurance. Write me.
Resident Manager,
The Perth Theatre, N.B.

MR. CLIFFORD BOWN.
Opera House, Coventry.
Jan. 1, New Theatre, Crewe.

MR. H. T. BRICKWELL.
Managing Director,
Canterbury Theatre of Varieties,
London, S.E.

MR. W. H. CAVENDISH.
Light Comedy, Character, Aristocratic Old Men. Legitimate. Town only. Disengaged. Address, Putney Heath, S.W.

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Conc. tour, Carr, "Stop Thief!"
"Perfection itself."—"Hull Daily News."
Engaged for Sir Everard Marshall, "The Barton Mystery." 70, Jerningham-rd., S.E.

MR. WALTER GAY.
Disengaged. Leading Business.
148, Scott Ellis-gardens,
St. John's Wood, N.W.

MR. ALFRED GODDARD.
Disengaged.
37, Denbigh-street, Belgravia, S.W.

MR. PHILIP GORDON.
Disengaged shortly. Comedy, Old Men. This, H.M. Theatre, Carlisle. Next, T.R., Inverness.

MR. FRED GROVE.
Ingot ("Garrick"), T.R., Torquay.
Next, O.H., Northampton.

MR. J. COURT HARVARD.
Greetings to all.
"The Big Show."
Empire Theatre, Liverpool.

MR. W. LEONARD HOWE and MISS MURIEL DEAN.
Gen. Mgr. and Dora of "Diplomacy."
B., W. Hartlepool. Next T.R., N. Shields.

MR. RICHARD HENRY LACE.
Mr. R. H. Lace's Biondello is perfect.—"Burton Daily Mail," June 2, 1913. Arrangements complete. Letters, Actors' Association.

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Disengaged. Juvenile Leading Parts.
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Character Actor, Management.
At liberty.
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Disengaged. Lead, Light Comedy, Revue, Baritone. New permanent address, 33, Marchmont-street, W.C.

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Henri in "Oh! I Say!!"
This week, Grand Theatre, Nelson.
Next, Grand Theatre, Lancaster.

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Next, Empire, W. Hartlepool.

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Disengaged.
Character Parts or Old Men. Address, 27, Charrington-st., Camden Town, N.W.

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The Magnificent Pantomime, "CINDERELLA."
Can be seen this week at The Palace, Watford.
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COMPANIES WANTED.

MILTON BODE AND EDWARD COMPTON'S THEATRES.
WANTED, First-class Companies for KENNINGTON THEATRE, S.E. Jan. 29, March 5, 19, 26, April-2, on.
COUNTY THEATRE, READING. Feb. 12, March 12, 26, April 2, 16, 30, on.
OPERA HOUSE, LEICESTER. April 2, May 14, 28, Aug. 6, on.
ROYALTY THEATRE, CHESTER. Jan. 22 (3 nights), April 30, May 7, 14, on.
HUDDERSFIELD. Feb. 12, March 12, 26, April 2, 9, 16, May 14, 21, 28, on. Good Revues, Twice Nightly.
OPERA HOUSE, NORTHAMPTON. The Opera House is the only building in Northampton holding a Dramatic Licence. April 2, 30, May 7, 14, 21, 28, on.
THEATRE ROYAL, LEICESTER. March 26, April 2, 9, 16, 23, 30, on.
Add., MILTON BODE, Theatre, Reading.

ROYAL ARTILLERY THEATRE AND OPERA HOUSE, WOOLWICH.
Lessee and Manager, Jules Richeux.
WANTED, First-class Attractions only. Jan. 15 (?), 29, Feb. 5, 26, March 19, Easter, April 30, May 7, 14, August Bank Holiday, and onward, with exceptions. THE VERY BEST ATTRACTIONS BOOKED AND REBOOKED.
Re dates, JAY AND MANN.

COUNTY THEATRE, BEDFORD.
WANTED, First-class Attractions only, Jan. 8, Feb. 19, March 5, 19, April 16, May 7, 14, June 4, on.
GRAND THEATRE, LUTON. March 12, 26, April 2, 9, 30, May 14, 28, on.
THEATRE ROYAL, CANTERBURY. March 19, 26, April 2, 9, 16, on.
E. G. FALCON, County T., Bedford.

WANTED, First-class Attraction, Jan. 8. Jan. 8. Jan. 8.
E. G. FALCON, County Theatre, Bedford.

Dalston Theatre, N.E.
WANTED, First-class, well-known Revues for my Twice Nightly Revue Season, starting April 16. Only really Big Box Office Attractions known to the London public need apply. J. LANGDON LEE.

THEATRE ROYAL, LEAMINGTON SPA.
WANTED Wanted, Wanted, No. 1 Company, Musical Comedies, West-end Plays, High-class Pantomimes, for the following dates:—Feb. 15 (3 nights), March 1, 8, 12, 19, 26, and on with exceptions.
All communications, C. WATSON MILL, as above.

THEATRE ROYAL, HALIFAX.
WANTED, High-grade No. 1 Pantomime. Once nightly only. One week, Jan. 22. Full particulars to OTTO C. CULLING, Booth Cot, East Sheen, London, S.W.

THEATRE ROYAL, STOCKPORT.
WANTED, Big No. 1 Attraction, Once-nightly only. Jan. 22. Address, CHARLES REVILL.

NEW THEATRE, SALISBURY.
WANTED, Company for JANUARY 8 AND 15. JANUARY 8 AND 15. JANUARY 8 AND 15. JANUARY 8 AND 15. Write or wire particulars to ALBANY WARD, Guildhall Chambers, Weymouth.

LYCEUM THEATRE. IPSWICH.
Lessee, EUGÈNE C. STAFFORD.
ONCE NIGHTLY.
WANTED, Managers with Big Attractions to apply for Dates for Musical Shows or Good London Plays. Now Booking 1917. Vacant dates Feb. 12, 26, March 12, on. Silence a polite negative.
Wire or write for terms to E. C. STAFFORD.

COMPANIES WANTED.

WANTED, First-class Companies. THEATRE ROYAL, BATH. Vacant, Feb. 12, April 9, 16, 23, 30, May 7, onwards, with exceptions.
THEATRE ROYAL, WORCESTER. Vacant, April 9, 16, May 7, 28, June 4, 11, 18, onwards, with exceptions.
EMPIRE, WORCESTER. Arrangements complete.
THEATRE ROYAL, BARRY. Spring vacancies.
THEATRE ROYAL, TONYPANDY. Arrangements complete.
KING'S ELECTRIC THEATRE, BARRY. Arrangements complete.
KING'S THEATRE, GAINSBOROUGH. Spring vacancies.
All communications to ARTHUR CARLTON, Colehurst, Worcester.

ROYALTY THEATRE AND OPERA HOUSE, BARROW-IN-FURNESS.
Lessee and Manager, Mr. Hugh Robertson.
WANTED, Wanted, Wanted, First-class Attractions, for the following dates:—March 19, April 23, and on, with exceptions.
Apply, re dates, to HUGH ROBERTSON, Theatre Royal, Jarrow.

WANTED, First-class Attractions only, T.R., Dublin,
G. T., Dublin, March 5 (?),
O.H., Belfast, Feb. 26 (?), March 5, 12 (?), April 2, May 7, 21.
O.H., Cork, Feb. 26 (?), April 30 (?) June 4.
G.T., Swansea, Feb. 5, 12, 19, 26.
G. T., Southampton, Jan. 8, April 30 (?), May 7 (?).
T.R., Bournemouth, Jan. 29 (?).
Apply, The FRDK. MOUILLOT OFFICES, 1 and 2, King-street, Covent Garden, W.C.

SHAKESPEARE THEATRE, LIVERPOOL.
WANTED, Wanted, Wanted. FIRST-CLASS ATTRACTIONS For April 2, May 28, and June 4. To play Twice Nightly.
High-class companies do enormously here. "The Belle of New York" recently beat their previous visit by £140 and "Baby Mine" turned money away on several occasions.
And so did MR. ARTHUR BOURCHIER and London Co. in "Find the Woman."
Wire or write to W. W. KELLY, New Theatre Royal, Birkenhead.
Telegraphic address, "Hustler, Birkenhead."

NEW THEATRE ROYAL, BIRKENHEAD.
WANTED, for this premier theatre, weeks of Feb. 12, March 26 and April 2, to play either once or twice nightly,
GOOD ATTRACTIONS
GOOD ATTRACTIONS
Invariably draw big money here.
Boxing Day, "Potash and Perlmutter."
New Year's week, Arthur Bourchier and Co., in "Find the Woman."
Wire or write to W. W. KELLY, New Theatre Royal, Birkenhead.
Telegraphic address: "Hustler, Birkenhead."

THEATRE ROYAL, MERTHYR TYDFIL.
WANTED, Jan. 22 and on. Vacant for First-class Dramas, Musical Comedies, Revues, and Pantos. Only the best companies entertained. I am also open for Stock Companies. Big money waiting for the right shows.
Wire, 'phone, or write, REA, Manager.

WANTED, good Revues, Musical Comedies, &c., Feb. 12 and later dates.
WILL SMITHSON, Empire Theatre, Barnsley.

Scarborough Grand Opera House.
WANTED, first-class Attractions (Musical Comedy, Revue or Répertoire), Jan. 29, Feb. 12, and onward, with exceptions. Apply, WILLIAM PEACOCK, Theatre, Harrogate.

Workmen's Hall, Blaenavon, Mon.
WANTED, for Jan. 22, 29, on, good Pantomime, Revues, Dramas, Musical Comedies, &c.
Seating capacity, 1,000.
Apply, JOHN DAVIES, Secretary.

BLACKPOOL GRAND THEATRE.
WANTED, First-class Companies, for this successful theatre, in consequence of the great increase of residents and military stationed, the theatre will be open all the year round; splendid business can be played to at any time with the attraction; only best companies entertained. Coms., T. C. WRAY, 48, Leicester-square, W.C.

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ROYAL
COUNTY THEATRE.
Wanted,
NO. 1
Attractions
JAN. 8, 15, 29.
FEB. 19, 26.
ONWARD WITH EXCEPTIONS.
Terms, full particulars to—
BATES MADDISON.
NOTE.—Silence a polite negative *pro tem.*

WANTED, Revues and Star Acts
For January 8, 15, 22 and 29, for NEWCASTLE PAVILION and MANCHESTER TIVOLI,
also "SOME GIRLS" Revue, vacant Jan. 15 and 22.
FRANK ASHWORTH,
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COMPANIES WANTED.

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WANTED, High-class Attractions, DEVONSHIRE PARK THEATRE, EASTBOURNE.
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GAIETY THEATRE, HASTINGS.
Jan. 18 (3), Feb. 12, 19, Mar. 5.
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Late autumn dates only, 1917.
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'Phone, Hammersmith 452.
Wires, "Topobill, Hammer, London."

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The most Comfortable and Modern Theatre in the town.
WANTED, First-class Attractions. Three or six nights.
Address, WALTER REYNOLDS, Junr., 81-83, Shaftesbury-avenue, London, W.

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WANTED, Strong Musical and Dramatic Attractions.
Swindon, Feb. 5, 26, March 19, 26, April 2, 9, 23, 30, on, with exceptions.
Tidworth, Jan. 15, Feb. 5, 12, March 5, 26, April 2, 9, 16, 23, 30, on, with exceptions.
Bulford, Jan. 22, 29, Feb. 5, 12, 19, March 5, 12, April 2, 9, 16, 23, 30, on, with exceptions.
ALFRED MANNERS, Empire, Swindon.

EMPIRE, GRANTHAM.
WANTED Known, a few Vacant Dates for the best companies; twice nightly only; the very biggest musical attractions only are played once nightly.
Full professional band and staff.
Grantham is the headquarters of the Machine Gun Corps.
Apply to J. A. CAMPBELL.

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"A ROYAL DIVORCE."
"A ROYAL DIVORCE."
WANTED, for this phenomenal attraction, the weeks of March 5 and 12.
The Greatest Success now Touring.
On its 53rd visit to the Theatre Royal, Birmingham, recently, it played to £1,289. Not so bad for a play that has been touring continuously for just on 26 years.
Write immediately to W. W. KELLY, New Theatre Royal, Birkenhead.
Wires to "Hustler, Birkenhead."

"UNCLE TOM'S CABIN."
WANTED, Wanted, Wanted,
Jan. 15, 22, Feb. 19, on.
Playing to capacity business everywhere.
Re-booked for Christmas at Metropole, Bootle, after an absence of nine months.
CHARLES HARRINGTON.
This week, Metropole T., Bootle.

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"JENNY OMROYD."
"JENNY OMROYD."
"JENNY OMROYD."
The laughing success of the century.
Third year of tour.
"JENNY OMROYD."
WANTED, Jan. 1 and 15. This is an Ideal Holiday Attraction.
Address, EDITH PANTING, Palace T., Melton Mowbray.

WANTED, Jan. 1 onward, "Niobe," "Second to None," "A Woman's Past," "What Happened to Jones."
WEATHERSBY, 3, Bedford-street, W.C.
J. Forbes Knowles' Plays and Tours.

WANTED, Jan. 8, and onwards, for First-class Dramatic Attractions.
Wanted, good Theatre, for Stock.
Address, Hippodrome, Burslem, Staffs.

"ROBINSON CRUSOE."
WANTED, Jan. 22, to follow Pontypridd, for Francis Laidman's gorgeous Pantomime. 10 beautiful scenes, funny comedians, old-fashioned ballets. This week, South Parade Pier Theatre, Southsea. Jan. 1, South Parade Pier Theatre, Southsea. Jan. 8, New Theatre, Bargoed.
Address as above.

WANTED, Wanted, Wanted, Theatres or Music Halls, Jan. 15, onwards, in or near London, for the Magnificent Twice-Nightly Pantomime,
"CINDERELLA."
First-class Artistes.
Splendid Scenery and Costumes.
Four Perfectly Matched Cream Ponies and Coach, available for Street Parades.
Can be seen this week at the Palace, Watford.
Next week, Palace, Tottenham.
Apply, GENERAL MANAGER, I.V.T.A., LTD., 3, Leicester-street, W.C.

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MATT MELROSE'S REVUE,
PEKIN TO PARIS.
25 ARTISTS. 25 ARTISTS.
Jan. 1. Jan. 1. Jan. 1.
Between MARGATE and BRIGHTON.
—*WIRE—WIRE—WIRE*—
HIPPODROME, MARGATE.

THEATRES WANTED.

MR. FRED KARNO'S REVUES.
"HOT AND COLD"
(Featuring A. W. Bascomb).
"ALL WOMEN"
(Featuring Lily Long, Betty Balfour, and Mona Magnet).
"£ S. D."
(Featuring Syd Walker.)
"ON AND OFF"
(Featuring Archie Glen, Beatrice Allen, and Jimmy Russell).
"MUMMING BIRDS."
WANTED, Jan. 8 and 15, onwards.
All communications re dates, apply
MR. ROBERT ARTHUR,
Ancaster House, 42, Cranbourn-street, W.C.

Telegrams,
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Wyndham's Theatre.
Once or twice nightly.
MR. FRANK FENTON and West End Co.
Entire Original Production and Dresses.
WANTED, Jan. 15 (?), Feb. 5 (?), Feb. 19, 26, March 5, 19 (?), April 9, 23. FRANK FENTON, Opera House, Torquay.

"JENNY OMROYD OF OLDHAM."
The Laughing Success of the Century.
WANTED, Wanted, Jan. 1, 15.
Wire, EDITH PANTING,
Palace, Melton Mowbray.

GEORGE GORDON and
GRACE WARNER'S
"WATCH THE BOX"
Revue of Mirth.
WANTED, Jan. 1, Jan. 1, through Theatre changing to Variety.
Wire or write,
GEORGE GORDON,
69, Carter's-green, West Bromwich.

Messrs. Jackson and Mepham's Company,
"HER LITTLE BIT OF HEAVEN."
"HER LITTLE BIT OF HEAVEN."
"HER LITTLE BIT OF HEAVEN."
Featuring
BLANCHE ST. ALBANS.
WANTED, Wanted, Wanted,
Jan. 29, Feb. 5, 12.
Jan. 29, Feb. 5, 12.
Jan. 29, Feb. 5, 12.
Jan. 29, Feb. 5, 12.
Jan. 29, Feb. 5, 12.
Jan. 29, Feb. 5, 12.
Jan. 29, Feb. 5, 12.
"COME BACK TO ERIN."
Wanted, Autumn, 1917.
Wire or write,
J. LEICESTER JACKSON,
Palace, Derby.
Next, T.R., Tyldesley.

"Ann" (5th year) and "Beecham" (2nd year).
WANTED, Feb. 19, 26, March 5, April 2, 9, 23. HALDANE CRICHTON, Kemble Theatre, Hereford.

WANTED, Theatres, Jan. 1, 8, March 5, for "The Millionaire and the Woman" (North).
Jan. 22, 29, Feb. 5, for "A Pitman's Daughters" and "A Love Marriage."
W. V. GARROD, New Hall, Bargoed.
Next, T.R., Merthyr.

ARTISTES WANTED.

WANTED, really good Soprano Vocalist; long engagement if suitable. Write, stating full particulars, lowest terms, photos, &c., to ALBANY WARD, Guildhall Chambers, Weymouth.

WANTED, Small Part Actors, elderly; one Aristocratic Old Man, Carpenter, and Baggage Man; both to act. Letters only, FRANK FENTON, 4, Park-place, St. James's, S.W.

G. CARLTON WALLACE'S CO.'S.
WANTED, good light Comedian, also Lady for boys' parts; height, at least 5ft. 3in. Send photos and full particulars,
Empire Theatre, Aberdare.

WANTED two Girls over 14, under 4ft. 10, black hair, for Russian and Spanish dances. Troupe already touring. Chance for beginners. Call, 4 p.m., DELPHINE'S AGENCY, Basement, 48, Carnaby-street, Beak-street, Regent-street.

WANTED, Several smart all-round Dancers for touring revues. Call, MAYFAIR AGENCY, 43, Dover-street, London, W.

WANTED, Chorus Girls, for First-class productions. Apply immediately, LEO FRITZ'S PRODUCTIONS, Cranbourn Chambers, Leicester-square.

WANTED good Chorus Ladies, open immediately. Call or write, FRED MARSTON, Lyric Theatre, Liverpool. Also Acting Manager, capable of understudying.

WANTED, smart and handsome Chorus Ladies, for touring revues. Call, with song, MAYFAIR AGENCY, 43, Dover-street, London, W.

ARTISTES WANTED.

WANTED, Young Ladies, for Musical Comedy Chorus, tall; salary £2 weekly, no commission. Novices accepted. Write at once. MEGONE, 53, St. Martin's-lane.

WANTED, Young Lady, decided Blonde; must have excellent appearance, style, and figure; previous stage experience not essential if smart. Apply, ADAMS AGENCY, 122, Shaftesbury-avenue, London, W.

ARTISTES' WANTS.

WANTED Known, LITTLE IRENE ENGLEHEART now appearing as Girl Babe at the Strand. Offers invited after panto. Comss., 7, Sandy-lane North, Beddington, Croydon.

WANTED Known, Engagements by Tenor Vocalist. What offers? Tel., Brixton 1,702. JOHN MACLENNAN, 185, Loughborough-road, Brixton.

WANTED Known, Scottish Character Actor and Comedian; at liberty; first-class offers only.
Box 642, "The Era."

AMATEURS, PUPILS, ITC, WANTED.

WANTED, Unsuccessful Pupils to Join our classes for Ballet, Step, and Musical Comedy Dancing. The tuition that tells. Our pupils now engaged London Hippodrome Empire and other London and provincial theatres. Turns Coached and Dances Arranged for Special Purposes. Mod. fees. DELPHINE and GEO. SHURLEY'S School of Dancing, 48, Carnaby-st., Beak-st., Regent-st.

WANTED Known, Beginners for Cinema or Stage, write for expert advice gratis from known artiste. KING, 1 Flat, 3, Cranworth-gardens, Brixton.

MISCELLANEOUS.

WANTED, competent Lecturer (discharged, or ineligible for the Army). Apply personally or by letter, stating qualifications, to EXCELSIOR VARIETY AGENCY, 213, Shaftesbury-avenue, W.C.

WANTED, Stage Manager, own tools; good wages to an industrious and intelligent man; permanency; open Monday.
Apply, MANAGER,
Empire, Coatbridge.

WANTED, Wanted, immediately, Sharp Acting-Manager.
WILL SMITHSON, Empire, Barnsley.

WANTED, a Manager who understands Operating and Picture business in general.
Address, Box 635, "The Era."

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WANTED, good Advance. Call or write, Piccadilly-mansions, 17, Shaftesbury-avenue, London, W.

WANTED, First-class Electrician, at once. Permanent situation for efficient man. Apply to WILLIAM BAILEY, Manager, The Metropolitan Theatre of Varieties, London, W.

WANTED, Competent Carpenter, open at once. Pantomime. Wire,
HARRY ELLISTON,
Pavilion, Ayr.

WANTED, Resident Stage Carpenter (Bench Hand), Property Man and Bill Inspector. Age, salary, and references, E. G. FALCON, County Theatre, Bedford.

WANTED, Rough Carpenter, for hoarding building; permanent job for good man. Apply, THOMAS SMITH'S BILL-POSTING LTD., 61, Frith-street, Soho, W.

WANTED, Carpenter (resident), for Kennington Theatre, S.E. Permanency to suitable man. Apply, with terms and full particulars, to W. R. KING, Kennington Theatre, S.E.

WANTED, a reliable, industrious Baggage Man, for touring revue.
Apply, BEDFORD SYNDICATE,
16, Bedford-street, Strand, W.C.

WANTED, Engagement by Manager (ineligible); at liberty Dec. 25; age 33; 15 years' experience; smart disciplinarian, expert advertiser; guarantee bond; wife first-class solo and orchestral pianiste; only high-class drama, variety, or picture halls entertained. Address, HARRY BROWN. Abbey Cottage, Burton-on-Trent.

WANTED Known, disengaged through disappointment, an experienced Stage Manager, Carpenter; can open at once; in London pref. Good refs. Ineligible. Used to quick variety programme. Wire or write, STAGE MANAGER, 85, Brandon-street, London, S.E.

WANTED Known, Disengaged, owing to termination of Mrs. Patrick Campbell's tour, Carpenter, Bench Hand, own tools, good tour or resident; ineligible; also Wardrobe Mistress; ex. refs. Best terms to JACK CHARLTON. This week, Empire, Glasgow. Next, 27, St. Luke's-road, Clapham, S.W.

MUSICIANS WANTED.

WANTED, First-class Musical Director, for big production. Apply immediately. LEO FRITZ'S PRODUCTIONS, Cranbourn Chambers, Leicester-square.

WANTED, good Violin Conductor for Chester.
Terms, age, references,
MILTON BODE, Theatre, Reading.

EMPIRE THEATRE, BELFAST.
WANTED, First Violin, 'Cello, and Trombone.
Apply to THOS. WALKER,
Musical Conductor.

MIDLAND COUNTIES
PROFESSIONAL ORCHESTRA SCHOOL.
WANTED Known, for those wishing to enter or improve their position in the profession, Staff of well-known teachers of all orchestral instruments; also Composition, Orchestration, and Conducting. Appointments found; in many cases immediately on entering the school. Branches, Nottingham, Grantham, Leicester, Manchester, &c. Special Pipe Organ School. Secretary, WINIFRED DONALD, L.R.A.M., 13, Market-place, Grantham.

WANTED, Wanted Wanted, Violinists, Pianists, 'Cellists, Contrabassists, to register for Atlantic liners and shore orchestras.
Applicants must be exempt from military service, and have passport for liners.
State age. MESSRS. C. W. & F. N. BLACK, 14, Castle-street, Liverpool.

WANTED, Second Violinist, for West-end cinema. Apply, with instrument, after 3 o'clock, to BLUE HALLS, King-street, Hammersmith.

WANTED, good Violinist (Lady or Gent.), capable of taking charge of small orchestra, and leading with same. JAMES DUNNE, 60, Main-st. and 41, Grattan-sq., Dungarvan.

WANTED, Violinist, Lady or Gent., for cinema; open Jan. 1; 5 hours daily; no Sundays. Write or wire, M. D., 17, Paradise-square, Oxford.

THEATRE DE LUXE, BIRMINGHAM.
WANTED Violinist. 'Cellist and Pianist, for high-class Pictures. Only first-class players need apply. Terms and refs. to PERCY DYCHE, Music Warehouse, Broad-st., Birmingham. Telephone, Midland 742.

MUSICIANS WANTED.

WANTED, Band Boys (age 14 to 16), for well-known band of Line battalion (Regulars) stationed at popular sea-side resort; enlistment for nine years; excellent musical training guaranteed; fine opportunity for lads with knowledge of music. Please state full particulars regarding musical qualifications, with parents' consent for enlistment, to Box 645, "The Era."

WANTED, Young Lady Instrumentalists, Vocalists, and Dancers, for superior Troupe (live out); all answered. MAGNETS, Victoria Palace, Lye.

WANTED, experienced Musicians, for Works Military Band (London), viz., First B Flat Clarinets, Saxophone, French Horns, Flute and Piccolo, and Double Drummer. All letters in confidence, stating age and experience to GEORGE, 23, Evandale-road, Brixton.

WANTED, First-class Musicians, disengaged immediately after Christmas, for London and provinces; all instruments for large and small orchestras.
Please write, giving full particulars in first letter, to WINIFRED DONALD, L.R.A.M., Midland Counties Orchestra Supply, 11, North-parade, Grantham.

MUSIC ON HIRE.
WANTED, Musical Directors and Managers to apply at once to THE LONDON MUSIC LENDING LIBRARY. Overtures, Selections, Suites, Latest Popular Music. Music selected to suit all films. 200 testimonials. Send synopsis and 1s. for specimen parcel. The largest and best library in the world. ALGERNON CLARKE, Proprietor, 28, Lonsdale-road, Barnes, London, S.W.

MUSIC ON HIRE.
WANTED, Musical Directors to Take Advantage of our Music Lending Library. Latest valses, two-steps, intermezzos, marches, &c. Eight full orchestras for 1s. per week. A large selection of standard overtures, selections, and suites. New numbers constantly being added. Send 1s. for sample parcel; also Piano Solos, 8 for 1s. GOLDMAN'S MUSIC WAREHOUSE, 78-80, Ocean-rd., South Shields.

WANTED, Musical Directors to write for particulars of EASTON'S MUSIC LENDING LIBRARY; very moderate terms. "Elmwood," Atkins-road, Clapham Park, S.W. 'Phone, Streatham 950.

IMPORTANT TO ADVERTISERS.

Owing to the altered postal arrangements restricting the daily delivery of letters, advertisers are advised to post their advertisements
ONE DAY EARLIER THAN USUAL.
Advertisements received before 6 p.m. on Tuesday appear next day.

WANTED Known, ABBOTT'S ORCHESTRAL SCHOOL. Finest training school in London for Violinistes and Pianistes who wish to become leaders and get good appointments. Tavan and Alder arrangements studied. Violin professor, Maud Riseley, A.R.A.M. Elementary and advanced classes held Mondays, Wednesdays, Fridays. Low fee. 47, Uxbridge-road, Shepherd's Bush.

WANTED at once, Violinist and Pianist, Ladies or Gents., single or joint, for small orchestra. Terms to SINCLAIR, Empire, Biggleswade, Beds.

PALLADIUM, SOUTHPORT.
WANTED, through disappointment (military requirements), good Clarinet, open Monday. Comfortable permanency steady, capable man. A.M.U. terms, £2. Smart Drummer also write. Apply, HERBERT STONE, Mus. Dir.

WANTED, Bassoon, for one week, commencing Jan. 1.
Apply, M. D.,
Empire, Middlesbrough.

WANTED, Lady Trombonistes and good Lady Solo Cornet for musical act; well established. State terms and all particulars. SHARP'S TROMBONEERS, Palace, Sunderland. Artistes resident in London kindly call next week, Palace, Chelsea.

WANTED, two Trombone Players for first-class musical act; regular work, comfortable shop. Must be ineligible. State all particulars and salary required. A good job for discharged soldiers.
SHARP'S TROMBONEERS,
Palace, Sunderland.
After Sunday, Palace, Chelsea.

WANTED, Cellist; first-class player only; used to standard works and solos; £3; pictures, continuous; 3 o'clock; start at once.
MUNNS,
Gem Theatre, Gravesend.

WANTED, experienced 'Cello, for permanent Municipal Orchestra; must be used to high-class music; terms, £4 5s. Apply with refs. to Box 647, "The Era."

WANTED, 'Cello and Cornet (ladies or gents.); 4 hours daily; only first-class players need apply. Send terms and refs. to ALBERT GOOSSENS, Musical Director, 56, Adamsrill-road, Sydenham, London, S.E.

WANTED, good 'Cello, Variety and Pictures. No mat. Open at once. Rep and salary to MANAGER, Gosport Theatre, Gosport.

WANTED, for one week, commencing Jan. 1 good Oboe, also Violinist.
Terms to MANAGER,
Empire, Middlesbrough.

WANTED Known, ABBOTT'S SCHOOL FOR ORCHESTRAL ORGANISTS. A thorough training given. All students play with the orchestra and are taught to play from 2nd Violin, 'Cello, and Bass parts. Every pianiste should be able to play the organ. Small fee. 47, Uxbridge-road, Shepherd's Bush.

WANTED, experienced Lady Pianiste, for trio, cinema; 5½ hours day; £2 per week. No Sundays. Particulars to HALLIDAY,
127, Claude-road, Cardiff.

WANTED, Pianist, able to do turn or play violin preferred; touring week towns; 6 or 12 months' engagement to right person. DANIELS, Bailieborough, Co. Cavan, Ireland.

WANTED, an Orchestral Pianist, at once. Good salary and comfortable. M. D., British Cinema, Lock Bridge, Harrow-road, W.

WANTED, Pianist for Camp Cinema, Salisbury, 3½ hours; open immediately. Wire, LUCK, Post Office, Salisbury.

WANTED, Lady Instrumentalists, 'Cello and Bass, for variety and pictures; evenings, and one matinée Saturday. Also good Leader for Trio in provinces. Apply, QUEENIE HOWARD, 8, Churchfield-road East Acton, W.

WANTED, to Register for Hotel and Café Orchestras, Lady Violinists, Pianists, 'Cellists, experienced in orchestral playing. Messrs. C. W. and F. N. BLACK, 14, Castle-street, Liverpool.

WANTED, Musicians unfit for general service or over age for the Band of the 4th Battalion Royal Warwickshire Regiment, stationed at Sandown, Isle of Wight. Apply, BANDMASTER.

THE CINEMA ORCHESTRA.
Under the direction of MAURICE PIENA.
WANTED, Instrumentalists, including Pianists and Organists, desirous of gaining experience in Orchestral playing are invited to join above orchestra. Engagements when proficient. All particulars from SECRETARY, 13, Birchington-road, Kilburn. 'Phone, Hampstead, 7,246.

TO MANAGERS.
WANTED Known, will Managers favouring us with offers for Musicians and Orchestras kindly state approximate salary, hours of performance, and other usual information in first letter. MIDLAND COUNTIES ORCHESTRA SUPPLY, 11, North-parade, Grantham.

MUSICIANS' WANTS.

WANTED, an engagement by a First-class Violin Leader, can start Monday next; good reference. VIOLINIST, 265, Old-street, Shoreditch, E.C.

WANTED, by Leader, Engagement; Young, brilliant, good showman; used to best hotel work, &c. What offers?
Address,
Box 644, "The Era."

WANTED, by Violinist, Engagement as 2nd. Violin, in cinema; evenings only; fully experienced; at liberty from Dec. 29. Terms very reasonable. Write, VIOLINIST, Box 643, "The Era."

WANTED Known, at liberty, good experienced Violinist, any business, Cinema or Café preferred. Ineligible. VIOLINIST, 80, Blacker-rd., Birkby, Huddersfield.

WANTED Known, Principal Cornet and Trumpet, also Principal Trombone, Pier Pavilion, Llandudno. At liberty Jan. 8, through closing Pavilion for winter months. Good offers only. Box 638, "The Era."

WANTED, by Clarinet, Re-engagement for New Year; any business; South preferred. E. L., c/o Manager, Cinema, Mostyn-street, Llandudno, Wales.

WANTED, Engagement, D. Bass; first-class pictures, café, or music hall; at lib. Jan. 1; ineligible; A.M.U.
BASSO,
23, Whitecross-street, Brighton.

WANTED Known, Double Bass (4 strings), at liberty (ineligible), thoroughly experienced; good references as to ability, reliability. Provinces preferred. Box 641, "The Era."

WANTED, by experienced 'Celliste. Engagement; evenings only; would deputise till settled.
Box 646, "The Era."

WANTED Known, JOSEPHINE HAUT, 'Celliste, disengaged Jan 2, would deputise. Canal House, Warwick-avenue, Maida Vale, W.

WANTED, by two experienced Solo and Orchestral 'Cellistes (Ladies); young; excellent performers. London only. MIDLAND COUNTIES ORCHESTRA SUPPLY, 11, North-parade, Grantham.

WANTED Known, experienced Flautist, disengaged, age 43 years, well up in classical programmes, Tavan, Alder, &c., highest experience and references, open to good offer. FLAUTIST, Box 640, "The Era."

WANTED, Engagement, by Harpist of ability, now disengaged. Address,
ROSS, 1, Snead-street,
New Cross, London, S.E.

WANTED Known, Pianiste (Orchestral), available for immediate engagement. Sight reader. Experienced, reliable. PIANISTE, 5, Thornfield-rd., Shepherd's Bush, W.

WANTED, Engagement, by Young Lady experienced Orchestral Pianiste, good Accompaniste; qualified on Pipe or American Organ.
BARNES, L.L.C.M.,
Elmstead, Colchester.

WANTED Known, thoroughly experienced and well-trained Musician wishes Engagement as Pianist in good orchestra; could take entire charge; excellent Soloist and Reader; A.R.C.M. Apply, Box 639, "The Era."

MUSICIANS' WANTS.

WANTED Known, MISS A. and L. DEHOSSE (Belgian), good Pianist and Double Bassist, desires places in ladies' orchestra. Address, c/o "The Era."

WANTED, engts., two Ladies, Clarinet and Flute, together, balls, parties, or Sunday concert. Odd dates and perm. Exp. and reliable. F. C., 97, Rumford-st., Oxford-rd., Manchester.

WANTED, London Engagement by first-class Trio; just concluded over 2 years high-class hotel, now at important picture house. Large répertoire. Salaries £3 each.
MIDLAND COUNTIES ORCHESTRA SUPPLY,
11, North-parade, Grantham.

WANTED Known, Ladies' Trio, vacant for London. Fine Leader, exceptional Solo 'Celliste, Pianist, L.R.A.M. Large library. MIDLAND COUNTIES ORCHESTRA SUPPLY, 11, North-parade, Grantham.

WANTED Known, Trio, vacant, provinces preferred; Violin, Piano (Ladies), Clarinet (Gentleman). Soloists. Large library. MIDLAND COUNTIES ORCHESTRA SUPPLY, 11, North-parade, Grantham.

WANTED Known, MISS KATHLEEN FRYER'S Grey Ladies' Orchestra, Leader and Solo Violin, Obligato, 'Cello, Bass, and Piano; disengaged shortly; concluding 2½ years' successful engagement; any business; London only. All coms., 60, Ockley-road, Streatham. 'Phone, Streatham 1507..

SHOWMEN'S ADVERTISEMENTS.

WANTED, to Sell, Automatic Machines, the Latest Novelties and Best Money takers. WORMALD, 123, Blythe-road, West Kensington, London, W. Established 1887.

WANTED TO SELL.

WANTED Known, have original Sketches, Duologues, Monologues (Dramatic and Comedy), to Sell or Let. Plays, Songs, &c., written to order. F. WARREN, 10, Queen's-gardens, Eastbourne.

WANTED, to Sell, Theatrical and Fancy Costumes, Wigs, Toe-Shoes, &c.; book on make-up, 6d.; stamp for list. THEATRICAL STORES, 7, Derby-road, Nottingham.

WANTED, to Sell, Furs, Black Fox, handsome Tango Stole, large open Muff, heads, tails; never worn; silk lined; cost 9 guineas, take 45s.; cash wanted. COLES, 4, Plimsoll-road, near Finsbury Park Empire, London.

WANTED, to Sell, Gramophone, 25-guinea model, beautiful hornless drawing-room cabinet, inlaid Sheraton; height, 4ft., record cupboard enclosed; powerful motor; quantity celebrated records; approval willingly; accept 5½ guineas. 3, Aubert-park, Highbury-park, London, N.

WANTED to Sell, Explosive Cigarettes, Bombs, Itchykoo Sneezing; 30 samples, 2s. 4d. BRITON, Linwood-st., Manchester.

WANTED TO BUY.

WANTED, Flat Pitch Bassoon; cheap Trebiet, or any good make; cash. 7, Sutton-street, Holloway Head, Birmingham.

WANTED TO LET OR HIRE.

WANTED, to Let, "Woman's Past," "Soldier and Man," "What Man Made Her," "In a Man's Grip," "Girl's Good Luck," Frank Harvey, Mary Neill Dramas. WEATHERSBY, 3, Bedford-st., W.C.

WANTED, to Let or Sell, Complete Pantomime Productions.
ARTHUR CARLTON,
Theatre Royal, Worcester.

WANTED, To Let, Two of the Finest Rooms in S.W. district; suitable for rehearsals, concert parties, &c. Apply, Loughborough Hotel, Loughborough-road Brixton.

WANTED, to Let, Large Rehearsal Room, with piano; any time during the day; adjoining Leicester-sq. Tube. Tel., 4827 Ger. 9, Great Newport-st., 3rd floor.

WANTED, to Lease or Let, a First-class Theatre and Music Hall. Has theatrical and biograph licence, or could arrange with good picture syndicate to run same. Box 636, "The Era."

MUSIC HALL ARTISTES WANTED.

WANTED, Acts, Tops, Bottoms, Middles, for immediate dates.
Wanted, Acts, Tops, Bottoms, Middles, for immediate dates.
Perm. add., date-sheet, absolute lowest, in confidence.
Perm. add., date-sheet, absolute lowest, in confidence.
Old clients, send date-sheets for new 1917 book.
Old clients, send date-sheets for new 1917 book.
Add., no callers, CHAS. DIXX, 50, Roan-street, Greenwich.

WANTED, good Comedy and Musical Acts. Immediate vacancies.
EXCELSIOR VARIETY AGENCY, 213, Shaftesbury-avenue, W.C.

Workmen's Hall, Blaenavon, Mon.
WANTED, Jan. 15, on,
Big Tops and Bottoms,
new to Blaenavon,
with own lithos preferred.
Apply, rock bottom terms, nett, first letter. Note where can be seen working.
JOHN DAVIES, Secretary.

PALACE, SUNDERLAND.
WANTED, Novelties, Specialities, Juvenile Troupes, Spectacular Productions, First-class Singing and Dancing Acts, Big Comedy Numbers, &c., for the following dates: Jan. 8, 15, 22, 29, onward. Address, with lowest terms, to MANAGER, Palace, Sunderland.

WANTED, Acts for Monday next and all January, for our own combinations, companies, &c. Wire or write, rock bottom (Midlands and Lancashire only). All communications until Saturday, EDWARD MARKS, 55a, Manse-street, Fraserburgh, Scotland.

'Phone, 3,197 Douglas. Wires, "Jovial."
SYD HERMAN and CO.,
166, Sauchiehall-street, Glasgow.

WANTED, Acts. Wanted, Acts.
All descriptions. All descriptions.
Immediate and future dates Acts.
Vacant Monday.
Wire with terms.

MUSIC HALL ARTISTES WANTED.

WANTED, 20 to 30 Acts of all descriptions, for Dec. 26; 10 performances. Quote lowest in first letter. Write or wire immediately, FRANK BOYCE'S THEATRICAL AND VARIETY AGENCY, 45 and 46, Chandos-street, Charing Cross, London, W.C. 'Phone: Regent, 5329. Grams: Knarfoyce, London.

MIDLAND ELECTRIC THEATRES.
Fourteen Halls on Circuit.
WANTED, Variety Acts, Dramas, Revues with a plot. Full list bookings, terms, &c.,
J. POLLARD, Westhouse, Alfreton.

McDOWELL'S AGENCY.
WANTED, Tops, Revues, and Big Star Specialities, also Acts in all lines, for immediate dates.
Apply by letter to
83, New Oxford-street.
Telephone, Museum 284.
Telegrams, "Ancestress, West Cent."

WANTED, Variety Acts of every description, big or little. Send open time and absolute lowest terms (four shows daily). MANAGER, Panopticon, 115, Trongate, Glasgow.

MILNE'S VAUDEVILLE AGENCY,
135, Wellington-street, Glasgow.
WANTED, Specialities, Good Comedy Doubles, and Acts of every description, large or small, and new to Scotland and Ireland. Date sheet and lowest terms first letter. Acts wanting Ireland write.

WANTED, at once, Variety Acts of every description, large or small; also Acts that have worked, the circuit before, to send vacancies for 1917.
ALBANY WARD,
Guildhall Chambers, Weymouth.

NAT DAY'S AGENCY.
WANTED, Tops of every Description. Acts requiring dates in the South-West of England can have immediate Bookings.
Albion House, 59, New Oxford-st., W.C.
Rooms 29, 29a, and 30.
Telephones, Regent 4300. Museum 1965.
Telegrams, "Varitism, Westcent, London."

MUSIC HALL ARTISTES' WANTS.

WANTED, Monday, and Jan. 8. GERTRUDE ROWLEY, A.R.C.M., Brilliant Mezzo-Soprano and Pianiste Entertainer, introducing latest Ballads and Songs, &c. Refined Vocal and Piano Act. Thanks to Messrs. Pitt and Beecham for contracts. Great success last week, Palace, Wellingborough. Wire offers early this week, Town Hall, Nantwich.

WANTED, Jan. 1 and 8, by THIRZA FANSON, Original Eccentric Comedienne. Don't miss this act. Again a huge success. This week, Coliseum, Tylorstown, S. Wales.

WANTED, Jan. 1, 15, by the Charming and Talented
SISTERS WEBB
(Tina and Inga).
Brilliant Musical Mélange.
Pavilion, Heckmondwike.
All coms. to our Business Manager, JOJO. This, Coliseum, Kettering.

P.A., 4, Speenham-rd., Stockwell, London.

WANTED, EILEEN and MAY TRIO, 3 Ladies. Jan. 1. Charming Musical Act. 10 instruments. Rousing Military Dance. Wires, Empire, Heanor.

GRAHAM'S AVENUE GIRLS.
This week, Palace, Ramsgate.
WANTED, Wanted, Wanted, Feb. 19.
Manchester House, Kennington Cross.

A Prosperous New Year to All.
HORACE MONTO.
(The Original British Versatile Soldier.)
Presents "Tommy Atkins at Play."
A bright, novel, and refined up-to-date act. Introducing Songs Patter, Instrumentation and Dancing.

WANTED, Monday next, also Jan. 8 and 15. Wire, Palace, Royston, near Barnsley, Yorkshire.

WANTED, Wanted, Wanted, Monday next, also Jan. 8.
MARS (The Red Hussar).
MARS (The Red Hussar).
MARS (The Red Hussar).
Britain's Leading Military Instrumentalist. Own Cloth, Magnificent Setting, Artistic Effects, Bright Music. Brilliant Finale.
This week, 252, Monument-road, Ladywood, Birmingham.

WANTED, by JAMES O'REGAN, Comedian, Singer, Dancer, and Story-Teller, 6 or 12 nights, or Touring Variety Company.
Address,
Post Office, Queenstown, Ireland.

WANTED, Monday next, through transferring, Wales preferred, R. T. CHINN in his great Musical Act. This, Coliseum, Tylorstown, Glam. All coms., 4, Pearson-street, Cardiff.

WANTED, Jan. 1, by TRUMPETER C. DULY, in his potpourri entertainment, assisted by his daughter; also FRANCES D'ARCY, Chorus Comedienne. Distance no object. Wire, Empire, Guisborough.

"THE MYSTERY GUN."
"THE MYSTERY GUN."
"THE MYSTERY GUN."
ALL COMEDY.
ALL COMEDY.
ALL COMEDY.
WANTED, Wanted, Monday. Wire, Emp., Rotherham.

WANTED, Monday next, by BENNETT and CONWAY,
Tank Act.
Wire offers to Globe, Selby, Yorks.

WANTED by SILENT TATE and AMEE, Jan. 8 and 15, to follow Alexandria, Scotland. Wire or write to Palace Theatre, Attercliffe, Sheffield. Big Novelty Act. Everything carried.

WANTED Known, JACK CUNARD and SISTER, real Brother and Sister; both Dancers; getting laughs and applause. This, Pal., Sunderland. Next, Empire, Smethwick. Vacant Jan. 8, Midlands or Wales only. Wire quick, Pal., Sunderland (exempt).

WANTED Vacant Jan. 15, 22, 29, by AMOR and ROMA.
Secure this Act. It will pay.
AMOR and ROMA.
A Cargo of Singing and Comedy.
Thanks for contracts, E. De Vere, Scott Adacker, Geo. M. Stone, H. Tate, Frank Boyce's Agencies, and Mr. Pearson for contract.
Still going ahead.
New Material Pays.
Always Working.
Sharing top this.
Wire, Grand Theatre, Peterborough.
Next week, Regent Theatre, Chelmsford.

JOSEPH MILLANE'S ENTERPRISES.

SOMEWHERE A VOICE IS CALLING.
VACANCIES: Jan. 8, 22. Feb. 5, 19. Mar. 5, and on, with exceptions.

THE CONFESSIONS OF A WIFE.
VACANCIES: Jan. 15, 29. Feb. 12, 26. Mar. 12, and on, with exceptions.

WHEN THE HEART IS YOUNG.
WANTED: Jan. 22, and on, with exceptions.

NEW PRODUCTION.
HER DAY OF RECKONING.
By WALTER SALTOUN.
WANTED: Jan. 22, 29, Feb. 5, 19, 26.

JOSEPH MILLANE, Edgbaston House, 185, Broad St., Birmingham.

MUSIC HALL ARTISTES' WANTS.

WANTED, Jan. 15, and various on, for LILIAN BEAUMONT'S Comedy Sketches, "Sally Mina" and "Woman's Rights." This, Grand, Peterborough. Next, Palace, Wolverton.

CARTER LIVESEY,
in his original Comedy Creation,
"AN AMATEUR ANARCHIST."
As played at the London Coliseum and all the principal halls in Great Britain.
Supported by Miss Billie Maxwell.

WANTED, Jan. 8, to follow Alhambra, Bradford. Bookings include Variety Controlling, Aston, Coventry, St. Helens, Regent, Salford, &c. This week, Hippo., St. Helens.

WANTED, Jan. 8. 15, 22, JOHN F. TRAYNOR AND CO., in the highly successful little Sketch, "THE WHITE MOTHER."

Details.—Booked and rebooked by Messrs. Moss, Gulliver, Macnaghten, &c., &c. Own set. Six-sheet by Allen's. Suits every class. Large and small halls.

Add., this, Regent, Yarmouth.
Next, Palace, Bradford;
or Agents.

WANTED, by HART and MAY, Monday next, also Jan. 15, in their great versatile Vocal, Instrumental and Dancing Speciality. Wire, 20, Neville-st., Werneth, Oldham; after 6 p.m., Prince's Theatre.

WANTED, Wanted, Jan. 1, 8, 15, by
THE BROS. WEBB
(Jojo and Rutee).
Renowned Comedy Musicians.
This, Coliseum, Kettering.
P.A., 4, Speenham-road, Stockwell, London.

WANTED, Wanted, Jan. 1 and 8,
ABEL and WELSH,
The Droll Eccentrics.
Empire, Mansfield. Wire, wire.

WANTED, Jan. 15, Feb. 19, on, by MARK and NOTE, Very Eccentric Comedians and Clever Dancers. Bright, Brisk, Boisterous. Not standstill or dress-suit comics. All funny act. Now then Scotch managers who want a change, we are different to anybody. For the goods, address, Star Theatre, Aberdeen.

WANTED, Engagements, Jan. 1 and 8, by
THE CORRILLION QUINTETTE,
THE CORRILLION QUINTETTE,
THE CORRILLION QUINTETTE,
THE CORRILLION QUINTETTE,
In their Palace of Harmony.
A Combination of Musical Ability and Spectacular Display, Delightful Singing, and a collection of unique instruments. (One ton of effects, clear stage only).
Wire, this week, Empire, Mexborough.

WANTED, Monday next, Jan. 1, by the ROMANY FIVE, in Gipsy Scena. Wire, ROMANY FIVE, Central Palace, Bolsover, near Chesterfield.

WANTED, Engagements, Jan. 1 and 8, by
The Five Musical Tritons.
The Five Musical Tritons.
The Five Musical Tritons.
A Gorgeous, Spectacular, Musical Scena.
Vocalists and Instrumentalists.
42, Rossington-road, Sheffield.

WANTED Known, 40 H.P. ZARMO, Greatest of all Jugglers.
Starring, T.R., Pontypool.

Happy New Year to All. May you have many more friends in the New Year, and less need of them.

WANTED, Jan. 29, April 2, LOLO and MAY TRIO (Ladies), refined Gymnastic Contortionists. Wire for Monday. This, Palace, Plymouth. Next, Imperial Pal., Canning Town, E. Vacant Jan. 29, April 2. Greetings to all.

WANTED, Wanted, Jan. 1,
JAAP VAN LAREN,
Dutch Slack-wire Artiste.
This week, Empire, Chelmsford.

WANTED, Jan. 15, 22, Feb. 5, 19, by the Famous ENARDO BROS., Great Italian Equilibrists and Gymnasts, in mid-air. Introducing a new, original and sensational Ladder Trick, shoulder to shoulder. A big success and sure draw everywhere. Proprietors, Managers, and Agents, if you want a real novelty, wire to ENARDO BROS. This, Pav., Leicester. Next, Regent, Yarmouth.

WANTED, Jan. 1 and 8, by ATLAS-VULCANA TROUPE.
World's Best Top of Bill Speciality,
for High-class Theatres,
or Greatest 3-turn Combination,
for pictures.
Wire, ATLAS, Gosford Lodge, Fulham.

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"OH, CAESAR!"

A Musical Farce, in Two Acts, by A. M. Thompson and Max Pemberton. Lyrics by Adrian Ross. Music by Nat D. Ayer and Arthur Wood. Produced at the Royal Scottish Museum Theatre, Edinburgh, on Saturday, Dec. 23.

Percy Potts .....Mr. Rex London
Margaret Potts
Miss Cicely Courtneidge
Jack Hornby ....Mr. Harold Clemence
Mary Douglas ....Miss Connie Walters
Dick Hamilton .....Mr. Denis King
The Count Marchesi
Mr. George de Warfaaz
The Princess Cesari..Miss Dorma Leigh
Alec Turnbull .....Mr. William Black
William Turnbull
Mr. Peter Bermingham
Hotel Manager
Mr. F. Randle Ayrton
Waiter .....Mr. Gilbert Laye

Characters in Ancient Rome.

Cæsar .....Mr. George de Warfaaz
The Empress Poppœa
Miss Dorma Leigh
The Imperial Chancellor, Steward of Appian Baths, A Policeman, A Blacksmith } Mr. F. Randle Ayrton
Waiter at Appian Baths
Mr. Gilbert Laye
Myrrha .....Miss Mona Finucane
Pyrrha .....Miss Evelyn Laye

An audience which crowded the Lyceum to its utmost capacity gave an enthusiastic send-off to the new musical play produced by Mr. Robert Courtneidge in his native city, for the first time last Saturday afternoon. The practised hand of Mr. Max Pemberton is seen in the plot, which tells of the adventures of Percy Potts and a party of friends in Rome during the carnival. The Count Marchesi and the Princess Cesari, two adventurers, conspire to lure Potts on to baccarat as a preliminary to fleecing him.

The Princess contrives that Potts shall be awarded first prize for the best costume worn at the carnival competition. This takes the form of a bottle of a vintage stated to have been unearthed during the process of excavations in the neighbourhood.

Potts, who has been accompanied to the Eternal City by his wife, Margaret, her two uncles, Alec Turnbull and William Turnbull, elderly Scotchmen from Peebles; and three friends, Jack Hornby and his fiancée, and Dick Hamilton, resolves at once to taste the wine. He no sooner drinks a glassful than he falls into a trance, and the succeeding scenes take place in ancient Rome, whither he is transported in his dream. By the whimsical imagination of the authors, Marchesi becomes transformed into Cæsar and the Princess Cesari into the Empress Poppœa, while the remaining personages retain their British characteristics and costumes. Potts wanders in dreamland into the boudoir of the Empress, who immediately falls in love with him. The couple are interrupted by the entrance of Cæsar, and the Empress introduces Potts as her hairdresser, thus appeasing the wrath of her royal consort. The other characters appear, and the two Scotchmen, who turn out to be distillers, give Cæsar his initiation into the merits of whisky, and under its influence he joins them in a scheme to run the Coliseum as a high-class variety entertainment. Poppœa induces Potts to meet her at the Appian Baths in festival time, and while they are at dinner Cæsar enters, and condemns Potts to be devoured by a lion as a star turn at the Coliseum. Just at the moment when the unhappy, philandering tourist is confronted by the savage beast, Potts awakens from his trance.

There is both cleverness and humour in the story, which, if not always uproarious, contains much genuine fun. The lyrics are ingeniously turned, and the music is notable for its brightness and freshness of treatment. Miss Cicely Courtneidge played Margaret Potts with the intelligence and charm which mark all her impersonations. She made every word and gesture tell; she sang with admirable taste, and danced with delightful grace. Miss Dorma Leigh sustained with conspicuous success the parts of the Princess Cesari and the Empress Poppœa. She showed unmistakable dramatic gifts, and rendered her songs with real expression. Mr. Rex London, in the broadly farcical part of Potts, excited loud laughter by his droll business in every scene. Mr. William Black and Mr. Peter Bermingham, as the two typical stage Scotchmen, acted with success, and their scene with Cæsar, admirably played by Mr. George de Warfaaz, in which a humorous trio, "The Coliseum Syndicate," was sung, called forth hearty applause. Mr. F. Randle Ayrton, who played many parts, was excellent in each and all; Mr. Harold Clemence acted well as Jack Hornby, and Mr. Denis King and Miss Connie Walters gave capital support. Two small parts, Myrrha and Pyrrha, were played in sparkling style by Miss Mona Finucane and Miss Evelyn Laye.

The piece is mounted in sumptuous fashion. A more brilliant and tasteful spectacle has seldom been seen on the stage. The scenery, designed and painted by Mr. Conrad Tritschler, Mr. Joseph and Mr. Phil Harker, and Mr. R. C. McCleery, touches the high-water mark of the artists' work. Especially beautiful in their schemes of colour are "The Boudoir of the Empress Poppœa," "The Appian Baths in Ancient Rome," and the costumes are rich and varied. A chorus of fresh, young voices sang with notable precision and effect under the direction of Mr. Oscar Bradley. At the close of the play, which went with great smoothness, there was continued applause, in response to which Mr. Courtneidge briefly acknowledged the favourable verdict of the audience.

SEA-GULL WHO TOOK WRONG TURNING.

A new song, with words by G. J. Bruce, on an original sort of theme (published by the Bruce New Service), is "The Waves' Wooing," music by Violet Marion Bee. It is all about a lonely lady sea-gull on a rock, whose hubby didn't come home on time one day. So she listened to the call from below of the wicked wavelets when they said "they loved her best." The shocking result was that birdie dived in. The rest is sh-h-h!—possibly also the Divorce Court. The moving tale is set to melodious music, pleasingly plaintive, suitable for soulful sopranos, price 2s. net. (The song, not the soprano.)

"THE MAID OF THE MOUNTAINS."

A Musical Play, in Three Acts, by Frederick Lonsdale. Lyrics by Capt. Harry Graham. Music by Harold Fraser-Simson. Produced for the First Time on any Stage at the Prince's Theatre, Manchester, on Saturday, Dec. 26.

Baldasarre .....Mr. Arthur Wontner
Tonio ..... Mr. Lauri de Frece
General Malona .....Mr. Mark Lester
Beppo ..... Mr. Thorpe Bates
Carlo ..... Mr. Pop Cory
Andrea .....Mr. Leonard Russell
Pietro ..... Mr. Fred Vigay
Lieut. Rugini ..Mr. Cecil Mannering
Mayor of Santo ..Mr. Edward Arundell
Teresa ..... Miss José Collins
Vittoria ..... Miss Mabel Sealby
Angela ..... Miss Lilian Birtles
Gianetta ..... Miss Ivy Duke
Maria ..... Miss Marjorie Hume
Jessica ..... Miss Faith Bevan
Marietta ..... Miss Mabel Munro
Beppina ..... Miss Jean Stirling
Pepita ..... Miss Doris Fresson

A George Edwardes production has come to be looked for as a fixed attraction for Christmas at the Prince's Theatre, Manchester, where some of the most notable musical plays have first seen the light under this famous management. "The Maid of the Mountains" falls into line with the very best of these, and the verdict of London, when the play is put on at Daly's some time hence, cannot but endorse the enthusiastic assurance of Manchester that a long and successful run is in store. The story and the setting are alike picturesque. A band of brigands, beset in their mountain fastness, are considering the question of breaking up and escaping singly as best they can. So far as the chief, Baldasarre, is concerned, however, there is a complication, for Teresa, the only woman in the company, is in love with him, while on his part he has taken a fancy to none other than Angela, the daughter of the Governor, who is out to capture him and his followers. And herein lies the story. It is Teresa who is captured, and the action is developed by Baldasarre, who, learning that a new Governor is about to be appointed, decides to attempt the rescue of the captive, with the assistance of several chosen comrades, by impersonating the new Governor before his arrival on the scene. The daring ruse succeeds, to a certain point; but after he has gained access to conversation with Teresa, and heard her impassioned declaration of love for him, without being recognised until he gives way to an impulse to respond, some philandering with the beautiful Angela, of which Teresa is a witness, brings down upon him a jealous denunciation. All is up with the scheme of the adventurous Baldasarre and his companions. They are put in durance on Devil's Island, there to await their fate. Teresa, however, besought by Baldasarre to release him, allows her better nature to triumph over the jealousy that consumes her, and unlocks the door of his cell. It is then, touched by her devotion, that Baldasarre realises that he is really in love with Teresa, and so the story comes to a happy end. This is but the brief outline of a plot which includes many subsidiary incidents of dramatic and humorous value, employing a variety of characters whose purpose is to entertain.

Mr. Arthur Wontner as Baldasarre cut a romantic figure, and carried off every phase of the part with the smoothness of an accomplished artiste, though one might wish he had more singing to do. Teresa is played by Miss José Collins, and it would be hard to over-praise the extraordinary ease and naturalness of her acting and the virile sincerity of her songs. "Love Will Find a Way" calls for special mention, but her performance throughout established her as prime favourite of the cast. Miss Faith Bevan made a charming Angela, Teresa's rival; Miss Mabel Sealby infused delightful humour into the rôle of Vittoria, who has the eyes of the Governor upon her, but is married to Tonio, a long-lost husband in the person of Mr. Lauri de Frece, one of Baldasarre's band of brigands; and a very amusing brigand Mr. de Frece turns out to be. Mr. Mark Lester as General Malona, the Governor, dispenses humour lavishly and resourcefully; and there is some fine singing by Mr. Thorpe Bates as Beppo, who is in love with Teresa. The remainder of the cast contributed to the success. Mr. Oscar Asche has produced the play, the three fine scenes are by Mr. Joseph Harker, and the dances have been arranged by Espinosa, while the conductor's chair is occupied by Mr. Merlin Morgan.

COLLEGE OF MUSIC AWARDS.

At the conclusion of the Christmas term of the Royal College of Music the following awards were made by the Director and Board of Professors:—

(S) = Scholar. (E) = Exhibitioner.

Council Exhibitions (£50): Sawyer, Yvonne M. (piano), £10; Anderson, Kathleen D. (piano), £8; Bell, Marjorie A. S. (violin), £8; English, Dorothy M., A.R.C.M. (piano), £8; Samuel, B. Astley (singing), £8; Sturrock, Mary (violin), £8.

The London Musical Society's Prize (value £3 3s.) for singing: (S) Higgs, Gertrude (Berkshire).

The Dove Prize (£13): (S) Howells, Herbert N. (Bruce).

The Leo Stern Memorial Gift for 'Cellists (£5 5s.): (S) Choules, Dorothy D. (Dove).

The Lesley Alexander Gift (£21): (S) Choules, Dorothy D., £5 5s.; Ivimey-Martin, Elsa, £10 10s.; (S) Lake, Edith M., £5 5s.

The Manns Memorial Gift (£3 15s. 6d.): (E) Phillips, Nancy F., A.R.C.M. (Charlotte Holmes).

The Edmund Grove Exhibition (£20): Bowyer, Mildred E., £10; (E) Scaramanga, Melpoménè, £10.

The Lilian Eldée Scholarship for Female Singers has been renewed: Betts, Beatrice, for one year to July, 1917.

The Norfolk and Norwich Scholarship has been renewed: (S) Calthrop, Audrey G., for one year to December, 1917.

The Associated Board Exhibitions have been awarded to: Fraser, Dallas A. (violoncello); Wolfe, Anne (viola); Edmunds, Richard W. (organ).

The following Associated Board Exhibitions have been renewed: Chisholm, Lena, for one year to April, 1918; Wynter, Emmeline, for one year to December, 1917.

At the Russian concert at Queen's Hall, in aid of the Serbian Christmas Gift, Mr. Charles Hawtrey, most persuasive of auctioneers, succeeded in getting £44 from a lady in the audience for the original pen-and-ink sketch of the reproduction on the cover of the programme.

"PATSY IN WILLOW-PAT LAND."

A children's play, by Rowland R. Gibson and Grenville Fulton; music arranged by Alex. Yantian; produced at the Midland Theatre, Manchester, on Saturday, Dec. 23.

Patsy .....Miss Estelle Desmond
Mother .....Miss Miranda May
Nurse .....Mrs. Dillon
Pym .....Miss Vera Lennox
First Pixie .....Miss Phyllis Collins
Second Pixie .....Miss Katie Snow
Inspector Pixie ....Miss Mabel Ireston
Philosopher to the Man in the Moon
Mr. Gordon Paine
Poet to the Man in the Moon
Mr. H. Connerton
Gravedigger to the Man in the Moon
Little Tony
Man in the Moon ....Mr. Geo. Barran
Old Woman in the Sun
Miss Kate Westan
Niang .....Mlle. Favronowa
Rabbit .....Miss Daisy Snow
Lion Dog .....Mr. George Goldby
Dragon .....Mr. Guy Helbrough
Blue Moon .....Miss Joyce Langford
The Toad .....Miss Jackson

Founded upon Major Rowland Gibson's book, "Patsy in Willow-Pat Land" may claim to be purely a children's play of a most engaging kind. Its plot is light and fanciful, like a child's dream, which, indeed, it purports to be, for Patsy's adventures ensue upon her supposed waking up at night and seeing fairies at her window, by whom she is taken into the midst of the wonders of Willow-Pat Land. The doings there are the doings of pixies and fairies and other quaint embodiments. There is the Man in the Moon, who, jealous of a beautiful Blue Moon made by the Rabbit, maker of moons, employs his three Chinese satellites, the Philosopher, the Poet, and the Gravedigger, to steal the Blue Moon, and hide her behind the waterfall, where she is to freeze to death.

The Man in the Moon, in fact, is a rather awkward and quarrelsome person, having an especial animus against the Old Woman in the Sun. His trio of quaint rascals also seize Patsy herself, and give her to the Dragon, a fearsome thing. But Pym, the Prince of the Pixies, observant of these wicked doings, collects his followers together, seizes the delinquents, and completes the necessary rescues. The numerous details which go to the making-up of such plot as there is, are subordinated to the main action with commendable simplicity; the music is charmingly suitable; and the staging is carried out with a most admirable sense of propriety, the whole being all the time upon the level of children's understanding.

Miss Estelle Desmond as Patsy is a very clever little juvenile actress, who goes through her part with a pleasing self-confidence; Pym, Prince of the Pixies, has an accomplished exponent in Miss Vera Lennox; Mr. George Barran gives a quaint depiction of the Man in the Moon, which is well matched by Miss Kate Westan as the Old Woman in the Sun; and there is much humour in the impersonations of the Philosopher, the Poet, and the Gravedigger by Messrs. Gordon Paine, H. Connerton, and Little Tony; while Miss Joyce Langford is exceptionally pleasing as Blue Moon; Miss Daisy Snow is brisk and lively as the Rabbit; and a great feature is the graceful and accomplished dancing of Mlle. Marguerite Favronowa as Niang, Mistress of the Winds. Every member of the cast, in fact, works enthusiastically, and the total effect is excellent. Mr. Lilford Arthur is general manager of the production.

"NEIL GALLINA."

Play, in Three Acts, by Rutherford Mayne. Produced at Grand Opera House, Belfast, on Wednesday, Dec. 13.

Neil Gallina .. Mr. Jackson Grahame
Billy Baird ..... Mr. Norman Gray
Percy Gray ..... Mr. R. Leclerc
George Stephens
Mr. Walter Kennedy
James McCoy ..... Mr. Joe Roney
Flapper McKeown .. Mr. John Brennan
Thomas ..... Mr. Chas. K. Ayre
Herbert Young ..... Mr. C. W. Lewis
Mrs. McKee ..... Miss Eva Greenwood
Barbara ..... Miss Josephine Mayne

Neil Gallina, a consumptive medical student, with a taste for literature, takes to drink to forget his troubles and hasten the end. Coming home from a drunken spree, he falls into the hands of a Mr. McDonald, who keeps a Mission Hall. He, with the help of his pretty daughter, so influences Gallina that he gives up his reckless life and goes out to China as a missionary. He returns to Belfast after a few months' absence, determined to publish a book he has written, then end his life among his old companions.

One of them, who lodges with Gallina, has just got through his final medical examination, and returns from Dublin with several other students. Bottles are produced, and Gallina helps to empty them. He is left alone while his friends go out to procure more drink. Realising that he cannot live to see his novel published, and the futility of everything, Gallina burns his MS. Barbara McDonald enters and she tries to persuade him to be master of himself. Gallina's friends return laden with bottles, and in the midst of the celebrations that follow, McDonald's mission choir is heard passing up the street. Gallina struggles to the window, where he is found some time after by his chums—dead.

Plenty of comedy is introduced by a pugilist, whom Neil converts, but who, in the last scene, reverts to his old ways and joins the students' revelries, and an apprentice carpenter, who refuses to be converted.

Mr. Jackson Grahame played the part of Neil Gallina with artistic restraint, and we have nothing but praise for Mr. Norman Gray, who, as Billy Baird, had a rôle that fitted him like the proverbial glove. Mr. Charles K. Ayre's impersonation of the old gardener, Thomas, was marked by no little skill. Mr. Joe Roney was exceedingly funny as James McCoy, and Miss Josephine Mayne was most effective in the little she had to do as Barbara. Mr. Walter Kennedy was capital as George Stephens, and other rôles were well filled by Miss E. Greenwood, and Messrs. R. Leclerc, John Brennan, and C. W. Lewis.

["The Era" has a larger circulation than that of any other theatrical or variety journal published in the United Kingdom.]

THE LATE W. H. BROUGHAM.

After a career reaching to nearly forty years Mr. W. H. Brougham died at his residence at Brixton on the 17th inst. of pneumonia. William Brougham was born near Manchester on January 1, 1852. He made his first appearance at the age of 16 at the Theatre Royal, Scarborough, playing anything and everything with such artists as Mrs. Scott Siddons, Mrs. John Wood, Mr. Lionel Brough, Mr. and Mrs. Wybert Rousby, &c. His next engagement was at the Theatre Royal, Dublin, as walking gentleman. After that he was engaged by that prince of producers and stage-managers, the late Charles Calvert, at the Prince's, and there supported the late Miss Adelaide Neilson and Samuel Phelps. Later he paid a visit to South Africa. Back in England Mr. Brougham played all the leading rôles with Fred (Daddy) Wright in "Quarter of a Million," "This House to Let," "Dr. Primrose," "Cheap Jack," &c. He then ventured to star in the legitimate, playing the whole round of Shakespeare and old comedy. After appearing in a number of characters at the Court Theatre, London, Mr. Brougham fulfilled a long engagement (over 1,000 nights) with Mr. Charles Dornton as Jacques, in "The Two Orphans," and other leading parts. One of the most pleasant engagements of his life was when he played Thomas Whamond with Messrs. Harrison and Maude's "Little Minister" company, the engagement lasting two and a-half years. His last appearance in London was in the revival of Barrie's famous play at the Duke of York's.

"THE WHITE-HEADED BOY."

Comedy, in Three Acts, by Lennox Robinson. Produced at the Abbey Theatre, Dublin, on Dec. 13.

Mrs. Geoghan ..... Eileen O'Doherty
George ..... Breffni O'Rorke
Peter ..... Arthur Shields
Katie ..... Dorothy Lynd
Baby ..... Maureen Delany
Jane ..... May Craig
Denis ..... Fred O'Donovan
Donogh Brosnan ..... Peter Nolan
John Duffy ..... Chas. C. O'Reilly
Delia ..... Irene Kelly
Aunt Helen .....Maire O'Neill
Hannah ..... Sheila O'Sullivan

Large and appreciative audiences enjoyed the first production of Mr. Lennox Robinson's comedy, "The White-headed Boy," at the Abbey last Wednesday evening. The theme turns on the career of young Denis Geoghan, "the white-headed boy," and spoiled child of the family; the small capital of the Geoghan family has been mostly spent in supporting him and having him trained for a doctor. Denis turns out a failure at medicine, and George, the eldest son and support of the family, decides to spend no more money on his studies, and arranges with Aunt Helen to send him to Canada. To save gossip it is given out that Denis is leaving of his own free will, having secured a lucrative position there. He is engaged to marry Delia Duffy, and when her father learns of his coming departure, he threatens a breach of promise for £1,000, unless Denis marries his daughter. The father is bribed in turn by Aunt Helen, George, and Mrs. Geoghan, each acting without the knowledge of the others, not to bring the action. The climax is reached when Denis turns up, having married Delia and accepted work in his native town as a labourer. The family pride is shocked, and after many entreaties and a lump sum of money from Mr. Duffy, together with a promise of a farm from his Aunt, the happy pair decide to remain at home, and Denis determines to make a new beginning in life.

The comedy is an excellent one, the characters being true and natural studies of rural life in Ireland. The acting throughout reached a high level. Mr. Chas. C. O'Reilly's Mr. Duffy was one of the most natural studies of character acting seen for some time in the Abbey. Mr. Breffni O'Rorke, as George, was excellent. Miss Maire O'Neill was distinctly good as Aunt Helen, whilst Miss Eileen O'Doherty and Miss Lynd made the most of their respective parts. Miss Maureen Delany scored as "Baby." Mr. Fred O'Donovan as Denis played with his customary skill.

THE MANAGERS' CLUB.

The final meeting of the shareholders of the Touring Managers' Association, Ltd. (in voluntary liquidation), was held at the offices of Messrs. Bryden and Fedden, chartered accountants, 103a, Cannon-street, E.C., on Thursday, Dec. 21, Mr. H. W. Rowland in the chair.

The liquidator, Mr. A. B. Bryden, submitted the accounts, showing that after payment of the preferential creditors in full the few remaining trade creditors had received a dividend of 17s. 9d. in the £, and that to members who had paid subscriptions in advance a proportionate amount had been refunded.

In order to avoid confusion it may be stated that the late limited company was formed for the purpose of carrying on the Managers' Club, now closed, and worked independently of the Touring Managers' Association, the present offices of which are at Walter House, Strand, with Mr. Arthur Gibbons as hon. secretary.

POST OFFICE LONDON DIRECTORY.

Quite indispensable in the large business establishment is Kelly's "Post Office London Directory with County Suburbs" for the year 1917. The ponderous, but exceedingly useful, volume is too well-known to need any detailed description as regards its contents, more particularly as no important changes have been made in the arrangement of the information. An interesting fact is that the current issue contains a greater number of displayed announcements than have ever appeared in the book before, showing beyond question that its value as an advertising medium is more generally recognised than even in past years. That the Directory contains fewer alien names of City firms is a matter for congratulation.

In view of the large increase of residents stationed in Blackpool the management of the Grand Theatre have wisely decided to keep the theatre open all the year round. The past twelve months has been a record, two or three companies having played to close on £1,000 on the week out of the season.

THE PROFESSION WITH THE COLOURS.

Private J. Bacon, formerly a member of Park's Eton Boys, is now on active service in France. He writes that he would be grateful for any good comic songs, patter, and props. with which to amuse the boys behind the lines. Send them to this office and they will be forwarded.

After undergoing several medical tests Mr. James S. Charters has been finally discharged from the Army and passed into C3 for munition work. He has again returned to take up his old position as stage manager at the King's, Southsea.

The other day Mr. Adams (box-office manager), on behalf of the New Theatre Co., Cambridge, invited a number of wounded soldiers from Addenbrooke's Hospital to witness the performance of "Peg o' My Heart." Besides entertaining parties of wounded at the theatre, Mr. Adams frequently arranges for artistes to give a show at the 1st Eastern General Hospital, Cambridge.

A neatly hectographed programme, tied with green ribbon, and giving particulars of a concert given in "the Village Hall, somewhere in Macedonia," has been sent us by Private T. A. Milner, 71,601, R.A.M.C., "trainer of Consul." A feature of the entertainment was "Mysteries of Ching Lung Who?" presented by Privates Wharton and Milner. The latter writes that he would be glad to hear from any old friends, and would be grateful for any old wigs or make-up.

Private A. B. Harley, 2/4 Batt. Cameron Highlanders (who is well known in Edinburgh and elsewhere for his recitals), was mainly responsible for getting up the programme and carrying through successfully the concert given in the Parish Hall, Cromer, on Thursday week, in aid of the Cromer Cottage Hospital, and other charities. Private T. R. Wayt, who gave violin solos, was until recently touring musical director for one of Mr. George Dance's companies.

A very successful concert was given on Saturday, the 16th, at the Empire, Leeds, by The Tykes, the proceeds of which are to be devoted to the wives, widows and children of our soldier heroes. All the members are soldiers in the West Yorkshire Regiments, and comprise the following:—Lieutenant Percy Barker (who unfortunately was seriously ill on Saturday), Manager and Producer Corporal J. Smith, Corporal Oxtoby, Corporal Alfred Coates, Corporal Unwin, Sapper B. Marsden, Private B. Brownhill, and Rifleman Ridge. The Tykes have given many shows to thousands of the boys at the front, often under shell-fire.

On Thursday evening last an excellent concert was given at the Assembly Rooms, Swaffham, Norfolk, by the R.F.C. concert party, assisted by some local artistes. The programme opened with a pianoforte selection by Air Mechanic Trevor Owen, followed by Cpl. Chas. McCahill, who sang "Bonnie Mary of Argyle" in fine style. Mrs. Seamens and Miss Larwood rendered Pellisier's beautiful duet, "Awake," and were well received; Air Mechanic George Foster brought his audience to yells of laughter with Jack Norworth's tongue-twister, "Ipswich." Air Mechanic Skinner has a voice of good quality, and was heard to great advantage in his singing of Squire's "The sergeant of the line"; Air Mechanic Silver's rendering of Chopin's Valse Triste was a musical treat for all admirers of the pianoforte. We should shortly see this young pianist-composer among the first rank of concert platform artistes. Air Mechanic Jack Evans, the well-known Staffordshire baritone, is the possessor of a finely modulated voice, and he thrilled his audience with the song "For thee," composed by Air Mechanic Silver, and as an encore gave Nat Ayer's famous revue number, "If you were the only girl in the world," and was recalled several times. Miss Granville Smith, organist of Swaffham Church, played the "Autumn song" arranged for the violin, and Air Mechanic Ralph Bower sang "My old shako" with great gusto. Mrs. Seamens delighted her audience with Haydn Wood's charming number, "Bird of love divine"; Air Mechanic Arthur Roberts, well known to Manchester audiences, gave a new version of the "Admiral's broom," sung with perfect gestures; and Cpl. Warwick was greatly enjoyed in his singing of "When you come home." The entertainers were greatly assisted by Air Mechanics Sydney Ansell and Trevor Owen as accompanists. The concert concluded with the singing of the National Anthem on the stage, under the baton of the musical director, Air Mechanic Aubrey H. Silver. Thanks were accorded the artistes for the excellent entertainment by Mr. Lane, one of the Swaffham residents.

"PETER PAN"—13th YEAR.

The revival of Sir J. M. Barrie's charming fantasy at the New Theatre on Saturday afternoon last attracted an immense audience—an additional row of stalls having to be improvised at the last moment to accommodate those eager to be present. The Peter Pan is again Miss Unity More, whose delightful personality and demure style are exactly fitted to the part. In association with sweet little Dot Temple as Wendy she went through all the scenes with an exact appreciation of the author's intention—the result being delightful indeed. Mr. E. Holman Clark as the pirate Captain Hook is also imbued with the Barrie tradition, his interpretation being restrained and his elocution excellent; while his lieutenant, Smee, is again played in masterly style by Mr. George Shelton. Miss Stella Mervyn Campbell makes a delightful Mrs. Darling; in the scene where she finds her lost children have returned striking a note of real pathos; Mr. Martin Lewis is a capable Mr. Darling; while John and Michael, in the hands of John Williams and Terry Storri are quite good. Mr. Edgar Pleon as the dog Nana, delights the youngsters by his quaint and realistic antics; and the Crocodile (F. Alexander and L. Lewis) causes much amusement. The other characters are all in capable hands, and the thirteenth annual revival of this Christmas classic will, no doubt, be as successful as its predecessors. An interested spectator present was Sir Johnston Forbes-Robertson and his charming wife, who were obviously delighted with the performance.

PROVINCIAL NEWS.

[FROM OUR OWN CORRESPONDENTS.]

In order to effect a saving of space the following abbreviations are used in these columns:—P.: Proprietor. M.: Manager. L.: Lessee. M. D., Managing Director. G. M.: General Manager. C.: Chairman. R. M.: Resident Manager. A. M.: Acting Manager. Asst. M.: Assistant Manager. Mus. D.: Musical Director. S.: Secretary. T.: Treasurer.

ABERDEEN.

H.M. THEATRE.—P., The Robert Arthur Theatres Co.; A. M., Mr. H. Adair Nelson.—Howard and Wyndham's pantomime, "Boy Blue."

TIVOLI.—P., Tivoli (Aberdeen), Ltd.; M., Mr. Walter Gilbert.—The Brooklyn Comedy Four, vocal comedians; Westall Trio, vocalists and instrumentalists; the Piquays, upside-down dancers and acrobats; the Two Canadians, instrumentalists; Crolait Trio, equilibrists; Elise Loubert, vocalist; Fred Bruce and company, in Scottish sketch, "Peter's Pal"; and pictures.

PALACE.—P., Tivoli (Aberdeen), Ltd.; A. M., Mr. George Neill. — Mr. Harry McKelvie's pantomime, "The Babes in the Wood," the cast including Violet Lester, J. B. Preston, Jack Carr, Dave Carrington, Dot Coverdale, Gladwyn Carmyle, Lucie Victor, Rita Moya, James Stephens, Clarice Claire, Lily Halston, and Clara Coverdale's Nine Dainty Dots.

Boors, The Chemists, 14, Union-street.

ASHTON-UNDER-LYNE.

NEW PICTURE PAVILION.—P., Messrs. William Henry Broadhead and Son; D. M., Mr. H. Winstanley; R. M., Mr. Arthur Downes; Mus. D., Miss Lindley.—Rich Taylor, and pictures.

Boors, The Chemists, 56, Wind-street.

BARNSLEY.

EMPIRE PALACE.—P., Barnsley Empire Palace, Ltd.; M. D., Mr. Will Smithson.—The O'Mara Grand Opera Company, with representative répertoire.

THEATRE ROYAL AND OPERA HOUSE.—P., Barnsley Theatre Royal Co., Ltd.; G. M., Mr. A. C. Mitchell.—Mary Austin and company in the play "The Fishermaid of Old St. Malo."

ALHAMBRA. — P., The Alhambra (Barnsley), Ltd.; Mr. Mr. George Johnson.—M. Gintaro, Japanese juggler; Susie Marney, comedienne; the Mantons; Kit-O-More and Jim Soho; Clifford and Grey; Rene; and Nevotti, tenor vocalist.

PAVILION.—P., Mr. C. P. Metcalfe; M., Mr. Alfred West.—The Famous Sports Co., introducing Miss Madge Young; and the Four Astors, vocal and dancing act; pictures complete.

BARROW-IN-FURNESS.

ROYALTY THEATRE.—L. and M., Mr. Hugh Robertson; R. M., Mr. T. Edward Evans. — E. Taylor Platt presents "The Man Who Stayed at Home."

BATH.

THEATRE ROYAL. — L. & M., Mr. Arthur Carlton, J.P.; R. M., Mrs. Geo. Munro.—Mr. Fred Clements, in conjunction with Mr. Donald Keir, produced the local pantomime this Yuletide. The subject chosen is the ever-popular legend of "Sinbad the Sailor." The first two performances were given on Boxing Day, the house being crammed at the evening show. Prue Pearl (Sinbad), Harry East (Tinbad), and Jack Lennard (Mrs. Sinbad) quickly became prime favourites with the audience.

PALACE.—R. D., Mr. W. S. Pearce.—The holiday fare here is drawing huge crowds. Paul Witt and Teddy Butt, in their smart piano-ragtime interlude, are on a return visit; Nellie Sylvester, in song and dance; Desmond and Inman present their act, "Occupations"; Chris Van Bern is always sure of a warm welcome; Maisie Rowlands, entertainer; Zola Trio, in their unusual speciality act; and "The Magic Puddings," a mysterious magical turn introduced by Chas. Tesla, completes the bill.

PUMP ROOM.—D., Mr. John Hatton.—On Boxing Day an important engagement was that of Dr. Houston Collinson, the popular entertainer. On Wednesday Mr. Arthur B. Malden gave two further kinema travel talks.

Boors, The Chemists, 21-22, Union-street; 56, Southgate-street.

BELFAST.

ROYAL HIPPODROME.—M. D., Mr. Fred Willmot; R. M., Mr. Henry T. Downs.—William Louis Payne presents here this week "A Day in a Dug-Out," a new comedy (featuring the Four Vagabonds), which on Monday secured an enviable success; the Mikado Family are exceedingly clever Japanese entertainers; and Will Lacey, the clever cycling comedian, is aptly described as master of the single wheel; Billy Gould, American tale teller, is starring here with the happiest results; and the Coombes Trio appear in their refined musical act. Also billed are Wheeler and Wilson, patter comedians; Rollo, high-rope acrobat and aerial bamboo sensation; and Wullie Durkin, Scotch comedian.

NEW ALHAMBRA THEATRE.—G. M., Mr. W. Gibson Bradley.—The vaudeville element here is sustained by Barnes and Bewley, comedy duo, and Sisters Nelson, in musical act. Pictures complete.

COLISEUM THEATRE.—G. M., Mr. James Burt.—Appearing here are Beech and Brough, comedy artistes, and Kemp and Charles, harmonising vocalists. Pictures complete.

BLACKPOOL.

HER MAJESTY'S OPERA HOUSE.—G. M., Mr. J. R. Huddlestone.—Arthur Bourchier and company in "Find the Woman."

Boors, The Chemists, 14, Market-street; corner of Church-street and Station-road, South Shore.

BLYTH.

THEATRE ROYAL. — L., Mr. Geo. Black; R. M., Mr. G. Roberton.—A special performance was provided for Christmas Day afternoon and evening, and the other nights of the week are devoted to pictures and varieties, the latter being supplied by Manuel Vega, in a versatile act; Fred Cooper, whip manipulator; and the old favourites, Harland and Rollinson, in an amusing comedy act.

HIPPODROME.—Sole P., Mr. Wm. Tudor.—A seasonable bill of fare has been provided by the energetic proprietor.

EMPIRE PICTURE PALACE.—M. D., Mr. Tacey.—Up-to-date films are shown for the holiday week.

Boors, The Chemists, 33, Waterloo-road.

BOLTON.

THEATRE ROYAL.—P., The Bolton Theatre and Entertainments Co., Ltd.; M. D., Mr. J. F. Elliston; A. M., Mr. John Moncur.—Harry McKelvie presents "Mother Hubbard."

HIPPODROME.—P., Bolton Theatres and Entertainments Co., Ltd.; M. D., Mr. J. F. Elliston; A. M., Mr. Arthur E. Harrison.—Messrs. Whiteman and Payne present "Red Riding Hood."

GRAND THEATRE.—P., The Bolton Theatre and Entertainments Co., Ltd.; M. D., Mr. J. F. Elliston; A. M., Mr. Alf Booth.—Fred Karno presents "The Mumming Birds"; Alisa Douglas; Barry and Fay; Eileen Wayne; the Two Florimonds; Werda Bros.; and pictures.

Boors, The Chemists, 29-31, Knowsley-st.; 139, Derby-st.

BRADFORD.

THEATRE ROYAL.—L., Messrs. Draycott and Hepworth; L. and M., Mr. Nathaniel Hepworth.—The Royal Carl Rosa Opera Company in "Carmen," "Faust," "The Tales of Hoffmann," "The Lily of Killarney," and "The Magic Flute."

EMPIRE.—O., Moss' Empires, Ltd.; L., Bradford Alhambra, Ltd.—Messrs. Grossmith and Laurillard present "To-night's the Night."

ALHAMBRA.—M. D., Mr. Francis Laidler; M., Mr. Philip A. Lennon.—Oswald Williams; Arthur Haynes; Margaret Kay; Carson and Bryan; the Five Wartons; Miss Ellis Drake and company in "Wullie"; and Pierce and Rosslyn.

Boors, The Chemists, 60-62, Kirkgate.

BRIGHTON.

HIPPODROME. — Mr. Boardman's Christmas bill here is headed by Mr. G. P. Huntley, supported by Miss Eva Kelly and company, in the screamingly funny sketch "Selling a Pup." Phil Ray, ever a Brighton favourite, continues to "abbreve" and tell stories with his own peculiar drollery. Miss Nellie Wigley, who made such a success as principal boy at the Theatre Royal here last year, returns to receive a most cordial reception for her sparkling songs and excellent vocalisation. Mr. Vernon Watson again justifies the description of "premier mimic"; Roxy La Rocca does prodigies with the harp, to tumultuous applause; Miss Effie Mann, so well known here as musical comedy prima donna, captures the house with her vocal selections, artistically and powerfully rendered; the Kratons astonish with hoop achievements; Miss Mary Law, the violinist, makes a highly successful first appearance in Brighton after her recent tour of South Africa and Australia; and the Alaskas supply the comedy relief with their funny and clever acrobatics.

WEST PIER THEATRE.—The successful comedy, "Peg o' My Heart," occupies the stage here this week.

Boors, The Chemists, 64, Church-road, Hove; 204, Church-road, Hove; 88, Preston-road; 17 and 18, St. James's-street; 19, London-road; 158-162, Western-road.

BRISTOL.

HIPPODROME.—M. D., Mr. Oswald Stoll; R. M., Mr. Henry Raymond; Asst. M., Mr. Edward Fryer; Mus. D., Mr. Howard W. Galpin.—An attractive bill is presented here for the Christmas holidays, headed by Carl Hertz, the famous illusionist. Other excellent turns are provided by Van Dock, the Italian left-hand comedy caricaturist; Rosie Lloyd, comedienne; Kenna Brothers; Jack Birchley; Edward E. Ford; and Gicardo. Pictures conclude an excellent entertainment.

EMPIRE. — L. and M., Mr. Sid Macaire; Mus. D., Mr. Bert Hunter. — Harry Day's revue, "Eyes Front." The cast includes Ernie Mayne, Charles Childerstone, Katie Yates, Ennis Parkes, Percy Mayne, Edward Pollard, Vera May, Ralfini, and Muriel Noble. The variety part of the programme is provided by Eddie Leon and Daisy Richards. The Topical Gazette concludes.

COLSTON HALL.—This week the leading picture is "The Making of Maddaleana," the big programme also including "Bullets and Brown Eyes."

Boors, The Chemists, 13, Queen's-road; 9-10, Wine-street.

BURNLEY.

EMPIRE.—P., Victoria Opera House, Ltd.; M. D., Mr. W. C. Horner.—The Great Raymond, the Famous D'Voraks, the Three Orleans, E. E. Ford, and Flo, Hilda and Dorothy Trio.

Boors, The Chemists, 19, St. James's-street.

CAMBRIDGE.

NEW THEATRE. M. D., Mr. W. B. Redfern; S., Mr. Herbert Hall.—Messrs. Alfred Paumier and Walter Howard are presenting "The Midnight Wedding." The following are in the cast: Messrs. Henry Lonsdale, Fred Biron, George Butler, Arthur Carlton, Walter Goodacre, Hugh Selwyn, Bert Randall, W. S. Hardy, Mesdames Mysore Richards, Kitty Russell, Dulcie Lawrence, Millicent Hallatt.

Boors, The Chemists, 31, Petty Cury; 6, Market-hill; 86, Mill-road.

CORK.

OPERA HOUSE. — M., Mr. Frank J. Pitt.—The George Edwardes company, in "The Happy Day."

CROYDON.

EMPIRE PALACE OF VARIETIES.—M. D., Mr. Charles Gulliver; M., Mr. Eustace Jay; Mus. D., Mr. Gilbert Smith.—Fulgora; the Two Mortons; Harry Brown; Queenie Essex; and Harry Day's revue, "Fall In," featuring Horace Jones, Lynda Martell and John Doran.

Boors, The Chemists, 38, George-street; 42-44, North-end.

DERBY.

GRAND THEATRE AND OPERA HOUSE.—G. M., Mr. T. Allan Edwardes; A. M., Mr. Charles Denley.—The pantomime this year is "Cinderella," and is produced by Mr. James Kiddie. Mr. Joseph L. Barry is general manager, and Mr. Sydney Howard is responsible for the up-to-date musical numbers. The principal boy is Miss Gladys Marius, and the title-rôle is undertaken by Miss Ruth Shannon; Misses Ada Tyrrell and Helen Clayton appear as Dandini and Fairy Sunbeam respectively. The principal funmakers are Messrs. Billy Wesley, Charles A. Falla, Will Hook, and Loo Traynor. The chorus and ballet are numerous and comely, and there is every promise of the pantomime enjoying a successful run.

HIPPODROME.—G. M., Mr. H. J. Garnham.—The Christmas attraction here is a first-rate revue entitled "Nights of Gladness," played by Mr. Harry Burns' company. The cast includes Maude Esmond, Winnie Collins, Carter Livesey, Ireland Cutter, and Uty Rowlands, &c. The programme also includes Adam Tomlinson, dialect comedian; and Selwyn, comedy ball puncher.

Boors, The Chemists, 45-51, Peter-street; 147, London-road; 267, Normanton-road; 41, The Warwick; 15, St. James's-street.

DONCASTER.

GRAND THEATRE.—L., The Palace Theatre (Doncaster), Ltd.; M., Mr. J. W. North.—Miss Cecile Barclay and Mr. Rupert Lister present their new productions, "Her Vow" (for two nights), "The Basker" (for three nights).

DUBLIN.

ABBEY THEATRE.—M., Mr. J. Augustus Keogh.—The Abbey's latest production, "The Whiteheaded Boy," continues to attract large audiences at each performance.

QUEEN'S THEATRE.—M., Mr. C. F. Wright.—"Dick Whittington" continues its successful run here, the piece running smoothly from start to finish.

TIVOLI THEATRE.—M., Mr. C. M. Jones.—A strong Christmas holiday bill includes the starring engagement of James Mooney and Ida Holbein; Jack Martin, comedian; Simosa San, in a Japanese speciality act; Bell and Frey, in a comedy acrobatic act; Allen McKelvin, Australian character star; Hope and Dennis, comedy duo; Dorothy Fox, vocalist; and the Philascat Four in a series of terpsichorean specialities complete.

DUNDEE.

HER MAJESTY'S THEATRE.—Licensee & M. D., Mr. F. W. Wyndham; G. M., Mr. Geo. T. Minshull; A. M., Mr. H. W. Ramsay; Mus. D., Mr. H. E. Loseby.—A thoroughly delighted house on Monday night welcomed Mr. Robert Courtneidge's principal company in "The Arcadians," which is paying a fortnight's visit here. The company is a brilliant one, and the play is beautifully staged. Mr. Walter L. Rignold represents Simplicitas with irresistible comicality; another successful comedian is Mr. Fred G. Evison, who makes a great hit as the doleful jockey, Peter Doody; Mr. Eric Harrison shines conspicuously as Jack Meadows, his acting and singing being of excellent quality; Mr. Cecil Stock infuses a good deal of life into the part of Bobby, and dances nimbly; Mr. H. Elliott Ball is a forceful Sir George Paddock; Miss Gwen Ffrangeon Davies sings and acts in captivating manner as Sombra; Miss Miriam Ferris is a sparkling and versatile Chrysea, while the other Arcadians are picturesquely represented by Mr. Dudley Smith and Mr. Len Ferret. A charming Eileen Cavanagh is found in Miss Luba Bellew, whose dancing is exceedingly dainty; Mrs. Smith is played with real comedy spirit by Miss Madge Lucas. There is a strong and efficient chorus.

KING'S THEATRE AND HIPPODROME.—L., Dundee Theatres, Ltd.; M. D. and Licensee, Mr. W. Firth; M., Mr. J. H. Oakden; Mus. D., Mr. F. H. G. Hughes.—A strong Christmas attraction here is the revue, "Half-past Eight," presented by Mr. Charles B. Cochran. It proves altogether a peculiarly attractive entertainment; the music is delightful, while the twelve magnificent scenes are conspicuously fine examples of the scene painter's art. There is a strong cast, foremost amongst the principals being Yvonne Granville, Grace Wilson, Dolly Summers, and Beryl Craigie, while a strong corps of comedians comprise Tommy Mostol, Fred Edwards, and J. G. Taylor.

PALACE PLAYHOUSE.—Licensee, Mr. J. J. Bennell; M., Mr. Jas. Currie; Mus. D., Mr. J. Murphy.—Leo Cud's company, The Longshoremen, in their entertaining musical extravaganza, provide capital entertainment; Dagmar's Circus is a popular feature; the Eden and Howard Trio make good in their singing and dancing act; Mr. Walter Muir, assisted by Miss Muriel Forbes, creates much merriment in "The Lightning Waiter"; the Two Roses, comedians and dancers; the Cowpers, jugglers extraordinary; Jack Chambers, coon singer and dancer; and Pathé's Gazette complete the bill.

VICTORIA PALACE THEATRE.—P., Victoria Palace Theatre, Dundee, Ltd.; Sole D., Messrs. R. C. Buchanan and Stanley Rogers; Mus. D., Mr. W. Hartley.—"Home, Sweet Home" is presented here by Miss Ada Champion's capable stock company.

QUEEN'S.—P., Mr. Arthur Henderson.—Pat Bell, a popular Scotch comedian, and pictures fill the bill here.

TIVOLI THEATRE.—P. & M., Messrs. Edward and McIntosh.—The Ormondes, vocalists and dancers, and pictures comprise this week's bill.

THEATRE ROYAL.—P. & M., Mr. Joe Bell.—This house continues to do excellent business with variety and pictures.

Boors, The Chemists, 14, Reform-street.

EASTBOURNE.

DEVONSHIRE PARK THEATRE. — Sole L. and M., Messrs. Murray King and Clark introduce Clark.—Murray King and Clark introduce their eighth annual pantomime, "Red Riding Hood," incorporated with "Jack the Giant Killer." Murray King as Mrs. Pinchit, supported by Kay Blake, Annie Melrose, George Grogie, Daisy May, William Flower, Richard A. Greene, Reginald Gatty, and the Eight Meridians.

PIER THEATRE.—M., Mr. G. Hayes.—The Summerdown Convalescent pantomime "Cinderella."

ROYAL HIPPODROME.—M. D., Mr. Sidney W. Winter.—Staley's Novelty Transformation Act; Dainty Maggie Kimmer; Hippodrome pictures; the Quaint Charlie Craxton; the Sam and Fanny Trio; Hughes and Elliot; Ernest Powell; Ben Albert.

DEVONSHIRE PARK WINTER GARDEN (M. and S., Mr. Edgar Allan Brown).—The Devonshire Park Orchestra (musical director, Mr. Norfolk Megone). Vocalists: Muriel George and Jose de Moraes. In the Pavilion, "Charivari," played by Lilian Byrne, Elsie Ingle, Peggy Connor, Catherine Yorke, Nora Roylance, Gladys Millage, Reginald Crawford, Noel Leyland, George Ellis, and Douglas Furber.

Boors, The Chemists, 6, Seaside; 16, Sussex-gardens.

EDINBURGH.

EMPIRE PALACE THEATRE. — P., Moss' Empires, Ltd.; M. D., Mr. Frank Allen; R. M., Mr. T. Aynsley Cook; Mus. D., Mr. James Howarth.—For the holiday attraction of the current week Mr. Walter Bentley presents the popular revue, "Odds On," which was received with much favour on Monday evening, and is proving a great draw. An excellent cast includes Jack Shires, Bay Russell, Gwen Clifford, the Hyde and Cody Trio, and a host of other talented experts, with a full opera chorus of thirty voices, Mr. Denham Harrison ably filling the post of musical director. Apart from the revue, "the Australian burlesque conundrum" provides a good turn; Jen Latona's songs at the piano are very pleasant to listen to; and the Cornette Trio, assisted by the Welsh baritone, Tom Williams, contribute an enjoyable musical and vocal act.

FOLKESTONE.

PLEASURE GARDENS THEATRE.—P., The Folkestone Pleasure Gardens Co., Ltd.—Mr. Geo. Dance's company in "The Bing Boys Are Here."

Boors, The Chemists, 12, Rendezvous-street; 61, High-street.

GATESHEAD.

METROPOLE THEATRE.—P., The Newcastle and Gateshead Theatres, Ltd.; G. M., Mr. Stanley Rogers; A. M., Mr. E. C. Howitt.—A. E. Smith's pantomime, "Jack the Giant Killer."

Boors, The Chemists, 192, High-street.

GLASGOW.

KING'S.—M. D., Messrs. F. W. Wyndham and Geo. T. Minshull; B. M., Mr. Hugh Macfarlane.—Mr. Alfred Butt's company, in "High Jinks," will provide seasonable entertainment here. Misses Dorothy Shale, Winifred Giles, Marie Minetti, May Marton, and Messrs. Alfred Beers, W. S. Percy, Edwin Brett, and Veron Davidson are in the leading parts, and no better selection could have been made.

THEATRE ROYAL.—M. D., Messrs. F. W. Wyndham and Geo. T. Minshull; A. M., Mr. Harry F. Ashton.—"Sinbad the Sailor" is proving a big success here, and, thanks to the comedy of Little Tich, Tom D. Newell, and Jackley and Le Sine, and the attractions of Misses Ivey Latimer, Winnie Vott, Maisie Ayling, and Denise Sutherland, the success is certain to be still further emphasised during the holiday season.

ROYAL PRINCESS'S. P., Mr. Rich Waldon; A. M., Mr. Hugh Murdoch.—"Tommy Trotter" is keeping audiences on the broad grin here at every performance, and Misses Josie Delaine and Sonia Seal are a most attractive principal boy and girl. Fred Maple in the title-rôle. Hugh Webb as the dame, Scott Leighton as the baron Jim Bond as a butcher's boy, and Hillier and Haynes in knockabout parts, make a comedy team that would be hard to beat.

OLYMPIA.—L., Artistes' Agency, Ltd.; A. M., Mr. David Bowie; Mus. D., Mr. M. Young Kay.—For holiday fare here, the "man you know" W. F. Frame, tops the bill, and is supported by Jennion's Marionettes in their clever act; Cyril, the ventriloquial aviator; Robb and Dixon, in a Scotch singing and dancing turn; and Billy Barns, the Lancashire lad, with sensible songs.

HENGLER'S.—M. D., Mr. Albert Hengler; M., Mr. Harry Milne.—An excellent circus performance is given twice daily, the equestrian items being cleverly supplied by Messrs. John Yelding, Jos. Craston and Miss Cashmore, while pleasing specialities are contributed by the Mizuno Troupe of Japanese; Petite Nina and her sea-lions; the Hanlon Family of gymnasts; and Hiawatha, the educated chimpanzee. The chief attraction, however, is Mr. Hengler's new spectacular play, "The Cossack," in which incident and scenic effect are well blended, and it also provides an amusing Scotch part for Doodles, the popular clown.

PAVILION, LTD. — M., Mr. Wm. W. Matthew; Mus. D., Mr. R. F. Steele.—This week's attraction at the Pavilion is a pantomime entitled "Tom the Piper." The scenery is excellent, and a strong cast includes Sam Thomson, Tom Lorne, Harry Canson, Miss Retta Halkett, Ethel Hall, Maude Ford, &c.

METROPOLE, LTD.—M. D., Mr. Arthur Jefferson; R. M., Mr. Amand Mascard; Mus. D., Mr. Fred Rogers.—Miss Winifred Maude's company provides the Christmas attraction here with "Somewhere a Heart is Breaking." The principal rôles are ably sustained by Miss Maude and Mr. Victor du Cane, under whose direction the play is produced.

COLISEUM.—P., Moss' Empires, Ltd.; M. D., Mr. Frank Allen; R. M., Mr. Gordon Jefferson. — The pantomime season being now in full swing, patrons here are being treated to a special version of "Bo-Peep," presented by Tom Vernon. The cast is a strong one, and includes Olga Torby, who makes a splendid Boy Blue, and has the able support of Marie Thorpe as Bo-Peep. Other notable artistes in the production include Tom Gott, Jimmie Pullin, Bert Evans, and Bert Lindsay. Among the specialities are Lottie Stone's Troupe of Dancers, the United Clefs (lady vocalists), and the Sisters Wolman. The scenery and dresses leave nothing to be desired, and a large audience thoroughly enjoyed the production on the opening night.

HALIFAX.

THEATRE ROYAL. — P., Northern Theatres Co., Ltd.; M. D., Mr. Wm. Robinson; G. M., Mr. Otto C. Culling.—Mr. George Dance's company are making a welcome return visit in "To-night's the Night."

GRAND THEATRE. — P., Northern Theatres Co., Ltd.; M. D., Mr. Wm. Robinson; A. M., Mr. J. Hinton.—The pantomime, "Aladdin," opened here on Saturday. Bruce Green, who is responsible for the production, appears with great success as Widow Twankey, and is ably assisted by Edie Day as Aladdin, Hilda Brent as the Princess, Val Morgan (Abanazar), Billy Kray (Wishee Washee), and others.

PALACE THEATRE. — P., Palace Theatre, Ltd.; M., Mr. Edgar O'Waller.—A well-varied holiday programme is provided here, headed by Chas. Mott, vocalist, and Winifred Ward, the immaculate boy. There are also appearing J. J. Wild's company in "Listing for a Soldier"; Carlton Ladies' Trio, vocal and instrumental entertainers; Mlle. Cameo, poseuse; and J. E. Sutton and a piano.

Boors, The Chemists, 1, Cornmarket.

HUDDERSFIELD.

PALACE.—P., The Macnaghten Vaudeville Circuit, Ltd.; M., Mr. Herbert Garside.—Miss Constance Drever, actress-vocalist; Miss May Erne and Erne Chester; Frank Williams and Sydney Parker, Welsh entertainers; the Doves, gymnasts; Charles Cardow, entertainer; Gene Morelle, musical tramp comedian; the Kuba Quartette of singers and instrumentalists.

Boors, The Chemists, 17, King-street.

HULL.

PALACE.—P., Moss' Empires, Ltd.; M. D., Mr. Frank Allen; A. M., Mr. John S. Barnett. — George Carney presents "Bubble and Squeak"; Marie Kay, Stanelli and Carrodus, and Barton and Ashley.

TIVOLI.—L., Kingston Varieties Co., Ltd.; M. D., Mr. Harry Slingsby; G. M., Mr. G. W. Ashton.—Magini and company present "Stop Press"; Lowell Bros., Geo. F. Ford, and the Four Hesseys.

Boors, The Chemists, 10 and 12, King Edward-street.

ILKESTON.

COLISEUM.—P., Ilkeston Coliseum, Ltd.; R. M., Mr. Crisford Garton; A. M., Mme. L. Garton. — Nelson Barrett presents "Little Jack Horner."

Boors, The Chemists, 121, 124, Bath-street.

IPSWICH.

HIPPODROME.—Sole P., Mr. E. H. Bostock.—The Tom Wong Troupe of Chinese acrobats; Harry King, comedian; Mr. F. Y. St. Clair, vocalist; the Naval Quartette of Singers; Wynne and Winter, musical specialists; Jack and Lily Butt, comedy artistes; Henry Carlton and Miss Gay Ray; Nat Madison and Sidney Barnes, in an evening dress absurdity; Bioscope.

LYCEUM.—P., The Ipswich Lyceum, Ltd.; L. & M., Mr. Eugene C. Stafford.—Miss Lena Stanton's company in the pantomime, "Jack and the Beanstalk."

Boors, The Chemists, 22, Tavern-street; 52, Westgate-street.

LANCASTER.

GRAND THEATRE.—L. and M., Mr. Stanley Rogers; A. M., Mr. Tom Braithwaite.—Messrs. Dallas and Casson present "The Marriage Market."

Boors, The Chemists, 36-38, Penny-street.

LEICESTER.

THEATRE ROYAL.—Sole L. and M., Messrs. Milton Bode and Edward Compton; B. M., Mr. P. Allerton Turner; A. M., Mr. George F. Warwick.—This old drama-house has now reverted to one house a night, and reopened after a week's closure with Mr. J. Forbes Knowles' company in "Fallen by the Way," the various parts in which are capably sustained by Messrs. J. Forbes Knowles, Geo. Gaisford, Fred G. Kay, Chas. H. Herberte, John Levey, Frank Kingsley, Tom Pearce, Joe Oswald, K. Johnson Kowe, F. Bryant, and the Misses Susie Bevan, Gertrude Livoc, Cynthia Warrington, Amy Dalby, and Mary Lovett.

PALACE THEATRE, LTD.—M. D., Mr. Oswald Stoll; A. M., Mr. Trueman Towers; Asst. A. M., Mr. Thomas J. Phillips.—"High Explosives," which made a big hit on a previous visit here, is again proving a great attraction, being presented by Messrs. F. and H. Reeves. Robert Reilly, Harry Maxam, and Kitty Emson repeat their popular impersonations, and are well seconded in their efforts by Lulu Copping, Ivy Lyn, Ernest Ball, Joe Bell, Louis Bland, and Russell's Eight Fire Crackers. The rest of the programme is successfully contributed to by Lorna and Toots Pounds, mimics; Jack Lorimer, Scotch comedian; and Stella Stahl, soubrette. War in pictures completes.

PAVILION THEATRE.—P., The Macnaghten Vaudeville Circuit; B. M., Mr. Joseph Lawrence.—Sophie Forrest, a clever and versatile artiste, tops the bill here, and other smart and popular entertainers who are also heartily applauded include the Stanlini Trio, in an artistic musical and dancing speciality; Dare and Aldred, in comedy effusions; Le-Roys, the gems of harmony; Hilda Dawson, the creole baby doll; Enardo Bros., Italian equilibrists and gymnasts; and the Wedburns, in quaint comedy argumenta. Pictures are also screened.

Boors, The Chemists, 9, Belvoir-street; 301, Belgrave-gate.

LEITH.

ALHAMBRA THEATRE OF VARIETIES.—G. M., Mr. Henry Lees; A. M., Mr. J. Cousins; M. D., Mr. J. D. Miller.—The popular all-Scottish revue, "It's a Nice Day," on a return visit, proves, as before, an irresistible draw, with Lindsay and Harte in leading rôles at the head of a good all-round company. Besides the revue sundry smart variety turns add to the attractions of an entertaining holiday bill.

Boors, The Chemists, 15, Leith-walk.

LUTON.

GRAND THEATRE.—P., Mr. Graham-Falcon; B. M., Mr. Walter O'Sullivan.—Mr. and Mrs. Lodge-Percy present "The Heart of a Shop Girl."

Boors, The Chemists, 27, George-street.

MARGATE.

HIPPODROME.—P., The South of England Hipodromes, Ltd.; M. D., Mr. Walter de Frece; R. M., Mr. James Mayall.—Mr. Matt Melrose presents "From Pekin to Paris."

MIDDLESBROUGH.

GRAND OPERA HOUSE.—L. & P., Mr J. C. Imeson; A. M., Mr. J. A. Bentham.—Mr. C. J. Imeson's pantomime, "The Babes in the Wood," has been ably produced by Mr. C. Raymond. An excellent company includes Miss Liane Tressie, the principal boy (Colin). She is a charming vocalist. Miss Amy Stuart, the principal girl (Lady Rosabelle), is heard at her best in "The Land of Children's Dreams"; Messrs. Foreman and Fannan play the two robbers; Mr. Gus. Garrick, as Dame Durden, introduces good comedy; whilst Carson Hicks, as Simon, in addition to his comic business, is a neat dancer; Misses Freda Hayward and Elsie Forrest play the parts of the Babes Margery and Jasper admirably. The chorus is heard to great advantage under the musical conductor, Mr. Tom Sutton.

THEATRE ROYAL.—L. & P., Mr. C. J. Imeson; A. M., Mr. G. Imeson.—The attraction here is "The Traitor," military and naval drama, presented by Mr. E. Hill-Mitchelson's company, Mr. Fred Maxwell appearing in the dual parts of Chief of Police and Number One, whilst Miss Carlyle gives a good rendering of Zula.

EMPIRE.—P., The Empire Palace of Varieties (Middlesbrough); M. D., Mr. William Bastiman; Mus. D., Mr. Arthur Wilson.—Messrs. Cory and Sennoi present the revue, "All French," with the cast including Misses Cora Lingard, Evelyn Vernham, and Messrs. R. N. Cory and Mark Daly. Variety turns are also given by Belle Isobel, vocalist, the Stellios, in balancing and acrobatic feats; and Miss Alice Hollander, the popular Australian singer, in songs and short recitations.

Boors, The Chemists, 17, Corporation-street.

NEATH.

VINT'S PALACE.—P., Vint's Theatres, Ltd.; M. D., Mr. Leon Vint; R. M., Mr. E. Gilley.—Jenkins Bros., Billie Delhi and Partner, the Brazilian Condins, and pictures.

GNOLL HALL.—P., The Gnoll Picture and Variety Co., Ltd.; G. M., Mr. Vivian Aldridge.—Les Manoel and Francois, Belle and Betty, Ivor Vinter, and pictures.

GWYN HALL.—James Mailey presents "Anybody's Wife!"

NEWPORT.

EMPIRE.—P., Moss' Empires, Ltd.; M. D., Mr. Frank Allen; A. M., Mr. J. H. Milburn.—Ernest C. Rolls presents "Little Miss Mustard," Tom E. Hughes, May Starr, and Sammy Shields.

NORWICH.

THEATRE ROYAL.—L., Messrs. E. H. Bostock and F. W. Fitt; A. M., Mr. Hy. Furnival; Mus. D., Mr. S. A. Pearman.—Mr. Alfred Denville's company in Scotch revue, "Annie Laurie"; the company includes Messrs. W. Calvert, Paul Beckett, Jimmy Glenroy, Maurice Love, Douglas Earle, H. Sydney, S. McKelvie, Alfred Denville, Misses Moll Moffatt, Jean Hamilton, Jessie Campbell, Elsie Garland and Kate Saville.

HIPPODROME.—P., Messrs. E. H. Bostock and F. W. Fitt; Mus. D., Mr. E. M. Nabarro.—Arthur Watson, Flo Stanley and company in "Sprouts"; Zona Milroy and company; Barlow and Brookes; Syd May; Four Black Diamonds; Albert Darnley, jun.; the Poppescus; Pathé's Gazette.

ELECTRIC CINEMA THEATRE.—Varieties: Burnet and Ray, Anita Correze.

PRINCE OF WALES CINEMA.—Varieties: Leolin.

Boors, The Chemists, 38, London-street.

NOTTINGHAM.

THEATRE ROYAL.—M. D., Mr. F. W. Wyndham; R. M., Mr. Wentworth Croke.—The management have this year broken away from their usual form of Christmas fare by presenting to their patrons the artistic and lively revue, "Bric-à-Brac." The cast includes Mr. Tony O'Brien, Mr. Coningsby Brierley, Miss Madge White, Miss Winifred Ellice, the Pierrot Quartette, Miss Daphne Glenne, Mr. Geo. Tully, Miss Marie Royston, and the 16 Bric-a-Brac Girls.

GRAND THEATRE.—M., Mr. J. Hague.—"Dick Whittington" was produced on Boxing Night.

EMPIRE.—P., Moss' Empires, Ltd.; A. M., Mr. J. Winfield; Asst. M., Mr. T. P. Henness.—Ernest C. Rolls presents his musical play, "Three Weeks and a Bit," the fine cast including Vera Hind, a sprightly comedienne; Dick Tubb, a comedian of highly eccentric methods; Nelly Carlyle, Frank Harmer, Edna Payne, Arthur Medwyn and Fred Anderson. In the variety part are Tucker, the singing violinist; Mazuz and Mazette, comedians; and Harold Baker, comedian.

HIPPODROME.—M. D., Mr. Fred Willmot; R. M., Mr. Harry Lyons; Asst. M., Mr. H. Minshull Harcourt.—The Ten Loonies head the bill with their knockabout burlesque of melody run riot. The Three O'Hara Sisters provide a charming entertainment of melody and harmony; a novel item is supplied by Agda and company; and the programme is made further interesting by Bensaid, a clever conjurer; Lilian Carter, vocalist; Eddy Martyn, dancer; Lloyd and Montrose, comedians; Billy Rodgers, humorist; and Ivy Deane, vocalist.

Boors, The Chemists, 22, Goose-gate, Trent Bridge; 48, Arkwright-street; 177-79, Alfreton-road; 126-8, Derby-road; 88, St. Ann's Well-road; High-street and Pelham-street, Exchange-walk; 21, London-road; 181, Mansfield-road; 10, Listergate; 1, Angel-road, Market-place; 1, Mansfield-road (corner Shakespeare-street); 269, St. Ann's Well-road, Carrington-street Bridge; 66, Wilford-road.

ROCHDALE.

ROYAL HIPPODROME.—P., Jackson's Amusements, Ltd.; M., Mr. Jas. Jackson, senr. — Mr. Fred Le Cren's pantomime, Sinbad," drew a crowded and appreciative audience on Boxing night. There was a strong cast, the singing was delightful, the dresses charming, the scenic effects most artistic, and there was an abundance of good wholesome fun. Mlle. Lili Leilina, as the prémiere danseuse, was very successful.

EMPIRE HALL.—P., Jackson's Amusements, Ltd.; M., Mr. Albert Jones.—Wyne Lloyd and her comedy dog; Sydney Galland and Celine Hooper, vocalists; and pictures.

Boors, The Chemists, 42, Drake-street; 59-61, Yorkshire-street.

SALFORD.

REGENT THEATRE OF VARIETIES, LTD.—M. D., Mr. W. Turner; G. M., Mr. Alan D. Dunbar.—Revue, "Razzle-Dazzle," presented by Albert de Courville.

ROYAL HIPPODROME.—P., Messrs. Wm. Hy. Broadhead and Son; R. A. M., Mr. Fred Dry.—"1916" revue.

OPERA HOUSE. — M. D., Mr. W. Turner; G. M., Mr. Alan D. Dunbar.—Tom Sherlock, tenor vocalist; pictures.

Boors, The Chemists, 277, Chapel-street; 91, Regent-street.

SHEFFIELD.

LYCEUM THEATRE.—M. D., Mr. John Hart; G. M. and T., Mr. J. E. B. Beaumont.—Mr. Charles Frohman's company began a twelve nights' engagement on Saturday in the delightful and always welcome fantasy, "Peter Pan." The artistes include Miss Eva Embury (Peter Pan), Mr. Edward Thane (Captain Hook), and Miss Ethel Ward as Wendy. The piece is presented under the direction of Mr. J. A. E. Malone, and is artistically mounted.

EMPIRE.—P., The

NEXT WEEK'S CALLS.

MONDAY, JANUARY 1, 1917.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE.—Flora McDonald, pictures.

HAMILTON HIPPODROME (rehearsal, 11; matinée, Monday and Tuesday, at 2.30). Barton and Ashley, Jack Lord, Billy Houshi and Co., Belton and Osborne, Deveraux' Dogs, James Bendon, pictures, Three Canadians.

IPSWICH HIPPODROME (rehearsal, 2).—Arthur Watson and Co. in "Sprouts," Zona Milroy and Girls, Syd May, Four Black Diamonds, Barlow and Brookes, Albert Darnley, junr., Pathé Gazette, Three Poppescus.

NORWICH HIPPODROME (rehearsal, 2).—Joe Collin's grand pantomime, "Robinson Crusoe."

PAISLEY RINK VARIETY PALACE (rehearsal, 11; matinée, Monday and Tuesday).—Lados, the Courtneys, Gladys Witton, pictures.

KENNEDY CIRCUIT.

BIRMINGHAM GAIETY.—Woodward's Seals, Harry Balcan, Oxford Octette, Doris Delmar, Bert Lyton, George Hilton, Charlet Duo, and company as booked.

WEST BROMWICH EMPIRE.—The Coenens, Jack Clevoner, Victor and Louis, Page's Animated Dolls, Dolly Varden, Wee Georgie Beck, and company as booked.

WEST BROMWICH OLYMPIA.—"A Mill Girl's Wedding."

LONDON SYNDICATE HALLS.

BRIXTON EMPRESS (rehearsal, 12).—G. Grossmith and E. Laurillard present "In the Trenches," the Gotham Comedy Girls, the Castrillians, Ruby De Fontenoy, Dandy Mascots, Austin Rudd, Bessie Slaughter, George Newburn, Omega Trio, Bioscope.

CHELSEA (rehearsal, 12).—Marie Lloyd, Ko Ten Ichi Troupe, Sharp's Tromboneers, McIvor and Scott, Athas and Collins, Maisie Rowlands, Ernie Ream, Wolfe Land, Bioscope.

EAST HAM (rehearsal, 12).—Harry Burns' grand Christmas pantomime, "Dick Whittington."

EUSTON (rehearsal, 12).—Canadian Military Choir, Terence Byron and Co. in "William 'Enery's Wedding," Leon Rogee presents "The Lesson," McAllister and Smith, Joan Deering, Reg. Faze and Assistant, Harry Freeman, Bioscope, Jock McKay.

LONDON PAVILION (rehearsal, 11.30).—Harry Tate and Co. in "Fishing," Max Darewski, the Cheery Revue Company, Lucille Benstead, Arthur Salter, Stuart Hine.

METROPOLITAN (rehearsal, 12.15).—Max Darewski, the famous pianist and composer; G. Grossmith and E. Laurillard present "In the Trenches"; Harry Champion, comedian; Norman Field, female impersonator; Mooney and Holbein; Leo Tell and Page; Grahame and Harrington; Mlle. Lescaut; Lucy Brennan; Bioscope.

OXFORD (rehearsal, 12).—Marie Lloyd, Braham, Blow and Collins' revue, "Peaches," Bert Coote and Co. in "Telling the Truth," Four Swifts, Jock McKay, Len Teel, Hanvarr and Lee.

SOUTH LONDON (rehearsal, 12).—Jake Friedman and Co. in "The Dutch Hussars," J. H. Scotland, Brightie and Carlyon, Mlle. Regal, Four Storks, Jean and Josie, Bioscope.

TOTTENHAM (rehearsal, 2).—Herbert Crump's grand Christmas pantomime, "Cinderella."

WALTHAMSTOW (rehearsal, 1).—The Great Raymond, illusionist; Geo. D'Albert; Ackroyd and Lorenzi; Daisy Morrell; Bioscope.

WATFORD (rehearsal, 1).—J. Collins' grand Christmas pantomime, "Sinbad the Sailor."

LONDON THEATRES OF VARIETIES.

BALHAM HIPPODROME (rehearsal, 1).—Harry Day's revue, "Fall In," Hilda Nelson, Bioscope.

CAMBERWELL EMPIRE.—"Two Little Vagabonds."

CAMBERWELL PALACE (rehearsal, 12).—Gertie Gitana, Vernon Watson, Joe Elvin and Co., Maurice, Dusty Rhodes, Sam Mayo, Amy Evans, Harry Brown, Nellie Ryan, Bioscope.

CLAPHAM GRAND (rehearsal, 1).—Harry Day's revue, "Frolics," Evelyn Taylor, Cooper and Lait, Two Mortons, Bioscope.

CROYDON EMPIRE (rehearsal, 12).—Liane D'Eve, Gus Elen, Harmony Four, Lottie Lennox, the Days, Cooper and Lait, Helen Moray, Chevalier and Riego, Bioscope.

HAMMERSMITH PALACE (rehearsal, 1).—Bransby Williams, Hetty King, John McNally, Beth Tate, Thornley Dodge, Kitty Gray, Eddy Martyn, N. Clifton and Partner, Bioscope, Keen and Waller.

HOLBORN EMPIRE (rehearsal, 11.30).—Gertie Gitana, Maidie Scott, Geo. Gilbey, Chas. Austin, Daisy James, Haig, Novel and Stopit, May Sherrard, Fred Barnes, Bioscope, Les Trumelet, Chas. R. Whittle.

ILFORD HIPPODROME (rehearsal, 12).—Harry Day's revue, "Eyes Front," includes Ernie Mayne, Bioscope.

ISLINGTON EMPIRE (rehearsal, 1).—W. Henschel's revue, "The Kodak Girl," Bioscope.

KILBURN EMPIRE (rehearsal, 1).—L. T. V., Ltd., pantomime, "Mother Goose."

LEWISHAM HIPPODROME (rehearsal, 12).—Marie Loftus, G. H. Chirgwin, A. D Robbins, Dusty Rhodes, Joe Elvin, Cassie Walmer, Thorn and Leopold, Rosie Reys, Bioscope.

PALLADIUM (rehearsal, 11.30).—R. G. Knowles, Geo. Mozart, Bransby Williams, Maidie Scott, Coram, Versatile Four, Two Bobs, Vernon Watson, Bioscope, Fitzgerald Girls.

POPLAR HIPPODROME (rehearsal, 1).—Whit Cunliffe, Fulgora, Hilda Glyder, Geo. Gilbey, Victor and George, Four Kemptons, Don and Dixie, May Sherrard, Bioscope, Bert Lloyd and Co.

PUTNEY HIPPODROME (rehearsal, 12.30).—Joe O'Gorman in "As Irish as Ever."

ROTHERHITHE HIPPODROME (rehearsal, 1).—Mrs. T. W. Mackay in "The Shaugraun."

SHOREDITCH OLYMPIA (rehearsal, 12.30).—Pantomime, "Cinderella."

WILLESDEN HIPPODROME (rehearsal, 12.30).—Pantomime, "Dick Whittington," Bioscope.

WOOLWICH HIPPODROME (rehearsal, 12).—Oswald Williams, May Henderson, Sam Mayo, Cassie Walmer, Goodfellow and Gregson, Hilda Glyder, Mlle. Yetta, John Donald, Bioscope, Quaint Q's.

MACNAGHTEN TOUR.

BLACKBURN. — Pictures, Kelly, West and Reed, Angel Blanco, Alma Le Dare, Charles Cardow, the Harlequinaders, C. H. Charlton, Kuba Quartette.

BRADFORD.—Pictures, Mex, Miller Sutcliffes, Edie Gray, 5 Hollanders, "The White Mother," Winifred Ward, Mozetto.

BURNLEY.—Pictures, Tokiwa Troupe, Wamer, Edna Lyall, F. C. Hennequin, Noland and Kiddie, the Trombettas, Sylvene and Florence.

CARLISLE.—Pictures, Elsie Southgate and Sister, Golden Athlones, 4 Carltons, Majara, West and Tate, Zona Fiske, and company as booked.

HALIFAX.—Pictures, Mikado Family, Phil Kauffman, 7 Le Roys, Miles Stavordale Qntte., Pauline Travis, Nell Wynne, Carson and Bryan.

HUDDERSFIELD.—Pictures, Will Hay, Les Altos, Labas and Assistant, Rovilli, Harry Reynolds, Two Lesters and His, Sydney Moorhouse.

LEICESTER. Pictures, and company as booked.

SOUTHAMPTON.—Pictures, Wilf. Burnand, Tom E. Hughes, Clifton and Miss Daisy, Great and Good, Five Wilburs, Lawrence Wright, Chas. Hatt, 3 Morrellys.

SOUTHPORT.—Pictures. James Ried, Caryll and Hyde, Williams and Parker, Cole Cliffe, Razel, Larkum Bros.

WARRINGTON. — Pictures. Charles Mott, Dnig Sen Bros., Culpitt, Le Moro and Dog, "Listing for a Soldier," "Rogers," Riche and Walker.

Bradford bars Shipley.

Blackburn bars Darwen and Accrington.

Burnley bars Nelson, Accrington and Colne.

Warrington bars Earlstown and Colne.

Southampton bars Eastleigh.

Rehearsal at Warrington, 11; matinée, Monday, 2.45.

Rehearsal at all other halls at 12.

MOSS' EMPIRES.

BIRMINGHAM EMPIRE (rehearsal, 1).—Stella Stahl, Albert Trio, Maximillian, Paul Gordon, Jack Lorimer.

BIRMINGHAM GRAND (rehearsal, 1).—Pasquali Bros., Five Whiteleys, Ford and Truly, Finlet Dunn, Haley's Juveniles, Pierce and Rosslyn.

BIRMINGHAM SUMMERHILL PALACE (rehearsal, 12).—The Mantons, Harry Collins, Harold Baker.

BRADFORD ALHAMBRA (rehearsal, 12).—Chas. Vincent, Cissie Cameron, Carter Livesey and Co.

CARDIFF EMPIRE (rehearsal, 11).—Fred Poplar, Westwoods, Schreck and Persival, Four Kasracs, Nevotti, Nellie Wigley.

CARDIFF OLYMPIA (rehearsal, 12).—Syd Sydney, Kitty Corri, Daisy Ray.

CARDIFF PANOPTICON.—Picture entertainments.

EDINBURGH EMPIRE (rehearsal, 11).—Two Tomboys, Eric Thompson, Johnson Clark.

FINSBURY PARK EMPIRE (rehearsal, 11).—Company as booked.

GLASGOW EMPIRE (rehearsal, 11).—Company as booked.

HULL PALACE (rehearsal, 1).—George Logan, Arthur Haynes, Four Royal Scots.

LEEDS EMPIRE (rehearsal, 1).—Talbert O'Farrell, Irene May, Ben Albert.

LIVERPOOL EMPIRE (rehearsal, 1).—Company as booked.

LIVERPOOL OLYMPIA (rehearsal, 1).—Company as booked.

LONDON HIPPODROME (rehearsal, 11).—"Flying Colours."

NEWCASTLE EMPIRE (Resident Director, Mr. Richard Thornton).—Company as booked.

NEWCASTLE NEW EMPIRE CINEMA.—Picture entertainments.

NEW CROSS BROADWAY THEATRE.—Picture entertainments.

NEW CROSS EMPIRE (rehearsal, 1).—May Hopkins, Les Bastions, Dora Lyric.

NEWPORT EMPIRE (rehearsal, 1).—Ena Dayne, Harry Bedford.

NOTTINGHAM EMPIRE (rehearsal, 1).—Company as booked.

NOTTINGHAM GRAND THEATRE.—Company as booked.

SHEFFIELD EMPIRE (rehearsal, 10).—Shawlene, Zellini, Gus Harris.

SOUTHSEA KING'S THEATRE (rehearsal, 11).—Arthur Hayes, &c.

SOUTH SHIELDS EMPIRE (rehearsal, 1).—Beryl Clifford. "Scotch and Cockney."

STOKE NEWINGTON ALEXANDRA THEATRE (rehearsal, 11.30; matinées Monday, Wednesday and Thursday, at 2.30).—

STRATFORD EMPIRE (rehearsal, 1).—Georgettis, James Fletcher, Will Van Allen.

SUNDERLAND EMPIRE (rehearsal, 1).—Ike and Will Scott's pantomime, "Babes in the Wood."

SWANSEA EMPIRE (rehearsal, 12).—The Mongadors, S. W. Wyndham.

WALSALL GRAND PICTURE HOUSE (rehearsal, 1).—Company as booked.

WALSALL HER MAJESTY'S THEATRE (rehearsal, 1). — Company as booked.

WALSALL IMPERIAL HALL (rehearsal, 1).—Company as booked.

WEST HARTLEPOOL EMPIRE (rehearsal, 1).—James Garnett, Wilson and Ernie, "Nights of Gladness."

STOLL TOUR.

ARDWICK EMPIRE (rehearsal, 12.30).—Lole Conn, the Diving Belles, Claude Lester, Jerry and Co., Bioscope.

BRISTOL HIPPODROME (rehearsal, 12).—Allan Shaw, Adam Tomlinson, Those Four Kids, Bioscope.

CHATHAM EMPIRE (rehearsal, 2).—Five Olracs, Ernest Shand, Bioscope.

CHISWICK EMPIRE (rehearsal, 12).—Tom Clare, Shirley and Ransome, Bros. Huxter, Dodger Kelly, Dorothy Storm, Bioscope.

HACKNEY EMPIRE (rehearsal, 12).—Kirkby and Hudson, the Three Prodigies, the Goodalls, Lydia and Francis, Bioscope.

LEICESTER PALACE (rehearsal, 12).—Royal Merry Four, the Madcaps, Anna Hana, Happy Tom Parker, Duncan and Godfrey, Bioscope.

LONDON ALHAMBRA, W.C.—"The Bing Boys Are Here."

LONDON COLISEUM (rehearsal, 10).—Winifred Barnes, Vesta Tilley, Elliott Savonas, Rinaldo, Beatie and Babs, Boganny's Comedians, Wilkie Bard, Joseph Coyne, Bioscope.

LONDON OPERA HOUSE, KINGSWAY.—"Cinderella."

MANCHESTER HIPPODROME (rehearsal, 10).—"The Hula Girl."

NEW MIDDLESEX (rehearsal, 12).—"Introduce Me."

SHEPHERD'S BUSH EMPIRE (rehearsal, 12).—Pantomime, "Jack and Jill."

WOOD GREEN EMPIRE (rehearsal, 12).—Jock McPherson, Rinaldo, Ina Hill, Aberdare Sisters, Bioscope.

VARIETY THEATRES CONTROLLING CO., LTD.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—Company as booked.

BRIGHTON HIPPODROME (rehearsal, 12).—Dave Bryant, the MacNaughtons, Margaret Cooper, Haydn Wood and Dorothy Court, and company as booked.

GLASGOW ALHAMBRA (rehearsal, 12).—"Mr. Manhattan."

LEEDS HIPPODROME (rehearsal, 12).—Carmen Turia, "Samples," &c.

LIVERPOOL HIPPODROME (rehearsal, 12).—"She's a Daisy," and company as booked.

MANCHESTER PALACE (rehearsal, 11).—"Cinderella."

MARGATE HIPPODROME (rehearsal 2.30).—Company as booked.

NEWCASTLE HIPPODROME (rehearsal, 1).—"Robinson Crusoe."

PORTSMOUTH HIPPODROME (rehearsal, 1).—Effie Mann, Cooper Mitchell, Mabel Bunyea and Bruce Winston, Mark Sheridan, Martelloni Troupe, and company as booked.

SHEFFIELD HIPPODROME (rehearsal, 12).—J. P. Ling, Delino, Pattman Organ Act, Gilbert Payne, Taylor and Browning, &c.

SOUTHAMPTON HIPPODROME (rehearsal, 12).—David Poole, Ernie Lotinga and Co. in "Jimmy Josser," and company as booked.

SOUTHEND HIPPODROME (rehearsal, 1.30).—"Water Birds," &c.

WOLVERHAMPTON EMPIRE (rehearsal, 1).—Company as booked.

ALBANY WARD CIRCUIT.

EASTON PALACE.—Sadie Barrie.

EXMOUTH PUBLIC HALL THEATRE.—Two Pals and a Piano.

PORTLAND MASONIC HALL.—Sadie Barrie.

SALISBURY NEW THEATRE.—"The Broken Rosary."

SALISBURY PALACE.—Fred Maitland and Co. in "Little Red Riding Hood."

WARMINSTER PALACE. — Mabel Fortescue, Bobbie Peeler.

WESTON-SUPER-MARE PALACE. — Jack Williams, Elsie New.

WEYMOUTH JUBILEE HALL.—Dr. Bodie, Dolly Robson, Marie Stewart, Coquelli.

WEYMOUTH PALLADIUM.—Dorothy Wayne.

YEOVIL PALACE.—The Stedmans, the Great Jaskoe.

Rehearsals at each place at 1 o'clock except Weymouth, at 12.

ALBANY WARD'S MILITARY THEATRES.

PALACE, BULFORD.
PALACE, CODFORD.
PALACE, FOVANT.
PALACE, HEYTESBURY.
PALACE, HURDCOTT.
PALACE, LARKHILL.
PALACE, SUTTON VENEY.
PALACE, WAREHAM.
PALACE, WOOL.

Artistes booked include the Jesneys, Leslie Barrie, Desmond and Inman, Lewis and Little, Doris May, Marie and Brown, Mandie Mack, Alice Gill, Keeble and Wells, Minnie Moore, Tiny Tim, Musical Lento, Ivy Stephens, Vaughan and Gordon, Dolly Richardson, Williams Duo, Charles Hatch, the Musical Boldens, Fred Preston, Della and Pley.

MISCELLANEOUS.

ALDERSHOT HIPPODROME (rehearsal, 1).—T. E. Dunville, Belle Davis and her Cracker Jacks, Yettmah, Rennie and Roxburgh, Millicent Bradfield Trio, La Magda, Ella Gold, Hippodrome Pictorial Chronicle.

ALDERSHOT ALFRED BERT'S MILITARY HALLS (rehearsal, 2.30).—The Musical Hills, the Two Pearls, Leslie and Robs, Moore and Moore, Madge Ashdown, Lillie Hales, Florence Froissant, Ruby Leyton, Vi Maylott, Queenie Toma, Eva Galyor.

ASTON HIPPODROME.—Agda and Co., Charles Mildare, Dalkeith, 3 Avenue Girls, Paul Freeman

AYR PAVILION (rehearsal, 1).—Henry Carlton and Co., Roland Carter Trio, Pete and Minnie Lee, Flo Burnett, McLean Twins, the Kavanaghs.

BATH PALACE.—Queenie Leighton, Phyl and Madge, Keen and Waller, Hendricka and Assistant, Bu-Val, and company as booked.

COVENTRY HIPPODROME. — "Red Heads" revue, Frank Maura.

DUDLEY OPERA HOUSE (rehearsal, 1).—Mr. George Brydon Phillips' "Cinderella."

EDINBURGH PRINGLE'S PALACE.—Godfrey and Miss Vedo, Lena and Chrissie, W. H. Smart.

GLASGOW PAVILION (rehearsal, 11; special matinée Monday, Jan. 1, 2.30, and as arranged).—Revue, "The Very Thing," Wellmon and Glass, Will H. Fox, Bell Hattons, Monie Mine.

GOLDER'S GREEN HIPPODROME.—"Cinderella."

KINGSTON EMPIRE (rehearsal, 12.30).—J Bannister Howard's pantomime, "Little Red Riding Hood."

LEITH ALHAMBRA (rehearsal, 10.30).—The Ten Blighty Boys, Little Stanley Russell, Petro and Leon Trio, Marjory Dawson, Great Stirling, Giordano, Werds Bros.

LONDON GRANVILLE, WALHAM GREEN (rehearsal, 2).—Tom Leamore, Chas. Stevens, La Belle Nello, the Lannons, Daisy Griff, Roza Beryl, Ludlow and Chase, Paul Mill's Courtiers, Henry D. Adams, Gazette.

MANSFIELD EMPIRE (rehearsal, 1).—Murphy and Mack, Michel Bros., Victoria Campbell, Topsy and Peg, Bert and Burns.

MIDDLESBROUGH EMPIRE (rehearsal, 12).—"Fun and Beauty."

NORTHAMPTON NEW THEATRE (rehearsal, 12).—Sammy Shields, Hall and Turn, Minnie Elsie, Bert Williams, Violet Vaughan and Co., Jean Kram, Sam and Fanny Trio, Selbit and Co.

PENGE EMPIRE (rehearsal, 12).—Chromo and Hamilton's pantomime, "Jack and Jill."

READING PALACE THEATRE OF VARIETIES (rehearsal, 1).—Nellie Wallace, Roze and Calvert, Francisco, Godfrey Pariss, Pathé's Gazette, Tremper Sisters, Spalding and Vangard, Elsie Denham, Phil Rees' Little Coppers.

SOUTHPORT PALLADIUM (rehearsal, 12).—Romanoff, Lowell Bros., Oswald Bernand, Nora Blaney, Chief Kawbawgam, Claude Golden, Jim Nolan.

SURREY (rehearsal, 12; matinee, Monday, 2.30).—Kitty Wade, Betancourt, Alec Kendal, Harry Champion, Martin and O'Bryan, Francini and Elsie Olloms, Chimes.

TAUNTON LYCEUM NEW THEATRE (rehearsal, 12).—Audrey Cooper.

WIGAN HIPPODROME (rehearsal, 11; matinée, 2.30).—Seven Bramusas, Wal Marsden, Susie Marney, Mme. Thompson Wood's "Daisy and her Stars," the Leopold Trio, the Makerfield Miners, Hector and Lolletta, Ernest Krake and Co.

WIGAN ROYAL COURT THEATRE.—Ernest Dottridge's pantomime, "Aladdin."

ASHTON'S ROYAL AGENCY.
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VARIETY DEPT.
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'Phone: Mayfair 4042
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Manager: W. H. PRICE.

BIRTHS, MARRIAGES, DEATHS.

The charge for inserting in "The Era" an announcement of a **Birth**, a **Marriage**, or a **Death**, or an "**In Memoriam**" notice, not exceeding twenty-four words, is **One Shilling and Sixpence**.

As a guarantee of good faith, the name and address of the sender must accompany each notice.

MARRIAGES.

GREENWOOD—SPARROW. — On Saturday, Dec. 23, by special licence, Charles Herbert Greenwood, son of the late Tom Greenwood, of Huddersfield, to Amy May, daughter of Mr. and Mrs. Jesse Sparrow, of The Playhouse, Felixstowe, formerly of the Palace and Empire, Camberwell.

DEATH.

HARCOURT.—On Dec. 12, Miss Cissie Harcourt (formerly connected with Mr. Henry Dallas' Far East Follies Company), who passed away at her home, Nithisdale, Barrington-road, Brixton. Indian and S. African papers please copy.

IN MEMORIAM.

CULLING.—In loving memory of my dear wife (Ada Clare), who passed away Dec. 31, 1903. You are never forgotten, Ada dear. Otto C. Culling.

MELVILLE.—In loving memory of George Melville, the actor, who died Dec. 26, 1898. Dear father, beloved, what loving tender thoughts arise upon this day which brought you rest; dear thoughts of you in Paradise, a saint of God for ever blest. Ever dearly remembered by his loving daughter Alice.

VARIETY NOTES.

Tom Reno,
the well-known comedian, is the proud father of a "bouncing boy." The little stranger arrived on Monday, Dec. 18. Pleased to hear mother and child are progressing favourably.

Anita Edis and Fred Forbes
concluded a tour of the Syndicate Halls last Saturday. This clever and popular duo are booked solid for 1917, with return engagements running into 1918 and 1919. Anita and Fred are playing panto. with Joe Collins' "Robinson Crusoe," and featuring in the principal parts as Polly Perkins and the Captain.

Jake Friedman
has taken a long lease of The Grange, Twickenham-road, Teddington-on-Thames. It is a fine old mansion, standing in its own grounds, with a long lawn running down to the river.

Jennie Lynwood,
the popular chorus comedienne, has scored a big success as principal boy (Reggie) in Leslie Moreton and Guyton Heath's pantomime, "Mother Hubbard," at the Dalston Theatre, produced on Saturday last.

OPENING OF THE NEW SAVOY, GLASGOW.

A marvellous transformation has taken place in this theatre since it passed into the hands of its new proprietors, and when it was opened by the Right Hon. the Lord Provost of Glasgow on Thursday, 21st inst., the audience were loud in their praises of the luxurious appointments, the artistic scheme of decoration, and the comfort provided for patrons in every part of the building. The making of a new entrance hall in Hope-street, in touch with Glasgow's leading thoroughfare, Sauchiehall-street, is certain to ensure for the new cinema house a large share of public patronage; and the management are determined to provide the latest and best films immediately they are released.

A private view was given on Wednesday to the Press, and to the managers and agents of the numerous film companies who have offices in Glasgow. The entire proceeds of the opening matinée were handed to the Lord Provost, to be added to the fund for the Limbless Soldiers' and Sailors' Hospital. The programme included Peggy Hyland, in Henry Arthur Jones' play, "Saints and Sinners," and the comedy film, "Pirates of the Air." A special feature is made of the music, for which a Symphony Orchestra of picked performers has been engaged, under the conductorship of Signor T. del Perugia.

The attractions for Christmas and New Year weeks include Fanny Ward, in "A Gutter Magdalene"; Phyllis Bedells, in "Fairyland"; Blanche Sweet, in "The Dupe," to be followed on January 8 by Marie Corelli's story, "Temporal Power."

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"RAPID PROMOTION."

Farce, adapted from the French of F. Whicheler by Louis Hillier and H. F. Maltby, Produced at the Gaiety Theatre, Hastings, on Monday, Dec. 18.

Estella ..... Miss Gladys Mason
Paquita ..... Miss Ida Taylor
Dolores ..... Miss Mabel Hunt
Flora ..... Miss Rosie Levarde
Senora Alva ..... Miss Irene Graham
Pablo ..... Mr. Charles Groves
Captain Alva .....Mr. Warwick Ward
President of the Republic
Mr. George Otway
General Guerrero
Mr. Frederick Morland
Lieutenant Demerara
Mr. Kenneth Cove
Colonel Castello .... Mr. Fred Withers
Major Nikola ..... Mr. T. Martin
The Mayor .....Mr. H. M. Hollis
The Mayoress .... Miss Maud Locker

The play is described as a farce, and at the beginning was thoroughly good fun, which, however, apart from some occasional excellent fooling, the later acts did not succeed in maintaining. The scene is laid in South America, in one of those republics where a frequent revolution and change of presidents seems essential to the well-being of the State. A country residence has been requisitioned for the accommodation of the officers of the then President's army, and thither arrives Pablo, orderly to Captain Alva. He soon discovers that the housekeeper, a lady posing as a lay sister, is no other than a girl whose occupation around the barracks of a garrison town where his regiment was formerly quartered leaves some doubt as to her fitness for conventual life. Captain Alva, it seems, was one of her friends there, and on him she has vowed vengeance, in furtherance of which she carries a stiletto in her hair. Accordingly Alva compels Pablo to change uniforms with him, and to pass as Captain Alva, and thus foils the vengeful Dolores for the time being. General Guerrero next appears, and he, being in the same position as Alva with regard to Dolores, is in his turn saved by the obliging Pablo, with whom he changes clothes. Pablo, now General, rapidly gains further promotion on the arrival of the President of the Republic, and we soon find him masquerading in the presidential garments. In the end the characters sort themselves out and get engaged, or go off with their wives as the case may be, and Dolores announces that she is going to return to—revue. The complications which arise with Pablo's different impersonations occasion all manner of amusing situations, and as he does not fail to use to the utmost the opportunities afforded him in his different capacities of speaking Tommy's mind openly to his officers, his humorous allusions were received with hearty laughter, particularly by the military element in the audience.

Mr. Charles Groves as Pablo bore the brunt of the work, and most admirably he accomplished his task. His mercurial humour and facial play were irresistible, and while he was on the stage laughter was rarely lacking. Miss Mabel Hunt made the most of her opportunities as Dolores, Mr. Kenneth Cove displayed rare ability as Lieutenant Demerara, a foolish, giggling subaltern, the butt of officers and men alike; and the Captain Alva of Mr. Warwick Ward was a performance of sterling merit. Mr. Frederick Morland played well as General Guerrero, and Colonel Castello and Major Nikola were well represented by Mr. Fred Withers and Mr. T. Martin. Remaining parts were adequately filled, and the mounting was on a lavish scale.

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"THE POOR LITTLE RICH GIRL" AT MANCHESTER.

On the occasion of its production here two years ago, "The Poor Little Rich Girl," which is the attraction at the Gaiety this Christmas, made many friends, both among children and adults, for its appeal is really to both, though professedly it is a play for children. The centre of interest is Miss Peggi Andrews as Gwendolyn, the little rôle, which she played two years ago, and of which she again gives a most realistic and telling rendering, bringing home quite a depth of feeling in the neglected child who is left to the care of servants by her heedless and worldly parents. Of the latter, Miss Margaret Halstan contributes a finished study of the mother, and Mr. C. Wordley Hulse is effective as the money-seeking father. There are many other contributory characters, especially praiseworthy efforts being made by Miss Muriel Pope as Jane, the two-faced nurse; Miss May Congdon as the spiteful Miss Royle, the governess; Mr. Lawrence Hamray as the doctor; Mr. Cecil G. Calvert as the plumber; and Mr. Sidney Leighton, with his little bird and his entertaining ventriloquism. There is a considerable amount of very charming dances by elves and rabbits, fairies, hunting men and maidens, arranged by Mme. Beavin, while Miss Madge Atkinson contributes a solo dance in graceful style, all to the accompaniment of the Æolian Ladies' Orchestra, under the direction of Miss Rosabel Watson. From beginning to end the interest is delightful and unflagging, reflecting great credit on the author, Eleanor Gates, and the composer of the music, Norman O'Neill.

JOHANNESBURG.

(*All communications for this column should be addressed to* Mr. THEO. J. HOLZBERG, *Box* 1,648, *Johannesburg, S.A.*)

Nov. 10.—HIS MAJESTY'S THEATRE.—P., African Theatres Trust, Ltd.; M., Mr. H. Barlow Coulthard.—The London Comedy Company, including Percy Marmont, Frank J. Arlton, Thos. A. Brandon, Elma Royton, Daisy Atherton, and Edith Blande have played "Fair and Warmer" and "A Little Bit of Fluff" to excellent houses. Their next production, due on the 13th inst., will be "The Boomerang."

EMPIRE.—P., African Theatres Trust, Ltd.; M., Mr. R. B. Young.—A strong company holds the boards and draws good houses. Artistes this week include Rose Lee Ivy, American comedienne; Maude Courtney and Mr. C.; Hughie Ogilvie; the Collier Girls; Campbell and Brady; Montes and Welma; Laurence Johnston; and Victor Kelly and Jessica Grace.

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THE WORLD'S FAIR.

The big northern district, which can boast of an area of over 3,000 acres, used to be called "Merrie Islington" in the olden times, and the World's Fair, which the enterprising Mr. T. E. Read, brings annually to the Agricultural Hall, suggests that this description is not out of place in these less joyful days. Thirty-eight winters have passed since the Fair was established, and, despite changed and changing conditions, it continues to flourish, attracting thousands of amusement-seekers during the Christmas holidays.

There was a very large attendance on Saturday afternoon when the Fair opened, and amongst the merry crowd were a large number of soldiers and sailors home on holiday leave. That the lads from abroad and from the big war vessels found a special delight in all the fun of the fair may be taken for granted. A new and particularly interesting feature of the show this season is the fine zoological collection of Mr. G. Tyrwhitt-Drake. Here are to be seen in captivity splendid specimens of the lion and the leopard, also hyenas, wolves, monkeys, &c., and as an additional attraction there is a collection of birds and of foreign cattle.

"Sir" Robert Fossett's famous circus occupies its usual position in the centre of the hall, and the programme is as attractive as ever, specially notable features being Professor Rossi's musical African elephants and the jockey acts by James Powell and Robt. Fossett, jun.

The Flying Banvards, in their sensational and comedy gymnastic act, are as successful in pleasing the crowd as they have been in previous years. The numerous side-shows attract extensive patronage, and the spacious free ballroom is at the disposal of those who are fond of dancing.

"THE HULA GIRL."

This "aqua-usical" incident, produced at the Manchester Hippodrome on Monday, Dec. 18, has been written up by R. Guy Reeve on a suggestion by George F. Reynolds; the music has been supplied by Nat Ayer, Philip Braham, and Alfred Hainer; Frank Gordon is responsible for the production. Following precedents, it is a water show, but the water is employed unsensationally this time, and is merely a part of the setting of the story, which, briefly, is that of a party of shipwrecked mariners, cast ashore on the coast of Hawaii, where one of them discovers in the Princess—the Hula Girl—a former sweetheart, supposed to have been lost at sea, by whose agency the party are enabled to escape the discomforts and dangers of the situation. These discomforts and dangers are, of course, all more or less of a comic nature, and the whole design of the production is to delight the eye and to amuse. There is only one scene, but it is truly a magnificent one, and Philip Howden, the artist, may be congratulated upon his conception of the beautiful Isle of Hula. All the wild features of the tropics are introduced with highly picturesque effect, and there are even such fanciful and topical additions as mermaids and a tank in action. But the life of the situation is in the great vitality of the cast. Miss Jenny Hartley as the Hula Girl is obviously to be one of the season's biggest local successes; her charming personality and her cleverness in song and dance quite captivate the audience, and nothing made a bigger hit in the course of the evening than her singing of "The Yaaka Hula girl." Mr. George Gregory, a comedian always in high favour in Manchester, has great chances as Bo'sun Nibbs, and he is well able to make the most of them, as he does with his songs, "When we see the mermaids walk down the Strand," and "Tanks." In league with him are the Brothers Griffiths as Bill and Bob—with an occasional interlude as a horse—and the Donaldson Brothers, who in various guises represent the fearsome animals of the island. In addition to these we have the popular musical-comedy singer, Mr. Ian Colquhoun, who, as Great Chief Tom-Tom, contributes "Rose of the sunset" and "The girls we left behind"; Mr. Fred Tooze as Captain Watt is responsible for an excellent rendering of "A perfect day"; Mr. Arthur Bright as Skinny, the cook, adds his quota of entertainment; Olga and the Diving Norins make a graceful show as Sea Nymphs; and there is some beautiful solo dancing by Miss Ellaline Mills in the Orchid Ballet, arranged by Alexander Gence. Miss Gracie Vicat as She-o-Patra, the ruling Princess, and Miss Beatrice Rochester as Go-Go, atractively complete the list of principal players. Judith Espinosa's troupe of dancers must not be overlooked in the ensemble of this really fine production.

DIAMOND JUBILEE WEDDING.

TO THE EDITOR OF THE ERA.

SIR,—It may interest you to know that I am still alive and kicking. This unique incident may appeal to many old-time habitués of the music halls of bygone days. I think that I can lay claim to being one of the few survivors of the old-time regimé, as an artiste, author, and composer, from the inception of modern vaudeville. My life-long partner, my dear wife, Miss Beatrice Bermond, was a star of magnitude in the old days, shining nightly at the Alhambra, London Pavilion, &c., during a twelvemonth's engagement, and we have been spared to enjoy the blessings of connubial bliss for a period of 60 years—a record, I venture to think, hard to beat in our profession.

During that time what changes we have seen!

We have been spared to see the evolution of the music hall industry from "Pot House to Palace." In my time lyric authors and composers could be counted on the fingers of one hand; to-day their name is legion. I myself have some old-time numbers to my credit that I can still hear in the suburbs as an octogenarian. I am not quite forgotten. I have had over 1,000 songs published by Messrs. Charles Sheard, &c., including such successes of all the old-time stars as "Johnny Morgan," "Down by the Old Mill Stream," "Oh! Julia," "Whoa! Emma," &c.

I shall be very pleased to hear from any of my old-time contemporaries who may still be in this best of all possible worlds.—Yours faithfully,

JOHN READ,
Late Chairman of Collins's.
86, Harringay-grove, High-street, Hornsey, N.

MELODYLAND.

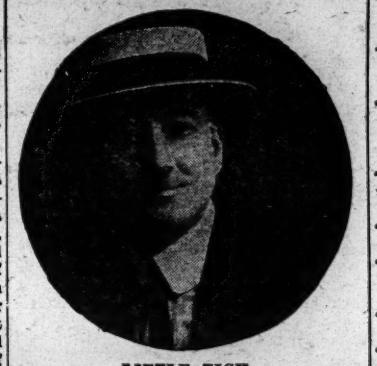
B. Feldman and Co.

As mentioned in last week's "Era," Feldman songs are in striking evidence in all the Glasgow pantomimes, Messrs. Howard and Wyndham, Rich Waldon, and Harry M'Kelvie being particularly happy in their choice of numbers from the Arthur-street catalogue.

Here is Miss Ivey Latimer, who is singing no less than four Feldman numbers, and incidentally displaying her well-known versatility—"My Heart is Calling You," "We Don't Want a Lot of Flags a-Flying," and "It's a Long Way to My Home in Kentucky"

IVEY LATIMER.

Another big winner is Miss Maisie Ayling, whose handling of "Yaaka Hula" is at once artistic and original. Miss Ayling has always been successfully associated with Feldman songs, but "Yaaka Hula" is clearly her biggest hit to date.



LITTLE TICH.

Little Tich, the inimitable, is a conspicuous figure in the Theatre Royal, Glasgow, and revels in his work. He is heard to great advantage in "You've got to do it" (which he sings in duet with Tom B. Newell) and "We've got to put up with it now."

MAISIE AYLING.

Miss Minnie Muir, at the Hippodrome, Manchester, pantomime, is creating a splendid impression with "My Heart is Calling You" and "It's a Long, Long Way to My Home in Kentucky." Both songs are well suited to Miss Muir's accomplished style, and both receive the maximum of artistic attention at her hands.

MacAllister and Smith are working a brace of Feldman winners in "Auntie Skinner's Chicken Dinner" and "Yaaka Hula." This popular turn have given of their best recently at the South London and Pavilion music halls, and in each case had a magnificent ovation for the two songs mentioned.

Enoch and Sons.

Most so-called patriotic songs are a saddening mixture of bombast and brag. No so Easthope Martin's and C. Fox Smith's "Speed the plough," a patriotic ditty in the truest sense of the word. The verses appeared in "Punch," so it goes without saying that their merit is considerable. Mr. Martin has given the sturdy old farmer's tale of the year's round of toil that helps to the feeding of the "King's horses and the King's men" the right vigorous setting. The result is a fine number that may be confidently recommended to baritone or bass. In "The wayfarer's night song"—the second of "Songs of Open Country"—Mr. Martin has again collaborated with Miss Helen Taylor, and once more proves his power to translate into terms of music the atmosphere created by the words.

Miss May H. Brahe, the composer of the widely-known "Down here," is sure of a welcome for "There's a whisper in the air," her latest and a very charming song. Miss Nancie B. Marsland's lyric hymns the secret that all Nature's children share—Love (of course!), and the music is appropriately tender and gay.

Lively, and clever too, is Arthur Meale's and D. Eardley-Wilmot's "The land of happy hearts," a song that radiates cheerfulness and sunshine.

Those who have a fancy for the heroic and the march rhythm in combination will find what will suit them in Jacques Bruske's and A. Coleman Hicks' "The Victoria Cross." It has a good stirring refrain. And those—and they are many—to whom the semi-religious song, with organ or harmonium obbligato, appeals, should choose Adelina de Lara's and Edward Lockton's "Look up from the darkness," whose broad phrases should show off the quality of a good voice.

In "The watch below," by Herbert Graham and Guy Eden, we get a glimpse of the other side of the "jolly sailor's life," so freely babbled of by landsmen. But the sailor man, "taut and true," sings the yarn in such cheery strains that we conclude things might be "wuss"—there's always the "tot of grog" to look forward to, anyway.

Characteristic of Gerald Kahn's well-known style is the melodious setting of Edward Lockton's verses entitled "My Own Fireside," of which the sentiment is true British. Very pleasant, too, is Lois Barker's and Percy Linkson's "At the end of the lane," another "home and domestic affections" ditty of the approved pattern.

Duets are always welcome. And here is a book of "Six Standard English Songs," arranged for soprano and contralto by Ernest Newton: "I've been roaming," "Cherry ripe," "The peace of the valley," "Love was once a little boy," "On the banks of Allan Water," and "The coach to Balmain." Arrangements of Cowen's and Harold Begbie's "Song of England"; "Sweet as her roses," for either two or four voices, complete the parcel.

MUSIC HALL PRODUCTIONS.

SEPTEMBER.

"Covet Not," dramatic story of to-day, by Monte Bayly; South London, Sept. 4.
"Back to Blighty," musical burlesque, in two acts, by Sydney Blow and Douglas Hoare, music by Philip Braham, Herbert E. Haines, and G. H. Clutsam; Oxford, Sept. 7.
"The Real Lady Raffles," novelty all-women sketch; Rotherhithe Hippodrome, Sept. 11.
"Coppernob," sketch, by Thelma V. Anthony; Putney Hippodrome, Sept. 11.
"The Joy Wheel," comedy mixture, by Lauri Wylie and Alfred Parker; Poplar Hippodrome, Sept. 11.
"Say When," revue, by F. W. Hawkins; Hippodrome, Peterborough, Sept. 11.
"Paying Guests," revue, by F. Bowyer and G. H. Hickman, music by Jacobowski; Hippodrome, Derby, Sept. 11.
"Every Day in the Week," revue, by William Hargreaves; Hippodrome, Colchester, Sept. 12.
"Flying Colours," revue, by Albert de Courville and Wal Pink, music by William F. Peters; London Hippodrome, Sept. 16.
"The Man in the Moon," spectacular musical comedy; Rotherhithe Hippodrome, Sept. 18.
"Waiting at the Church," playlet, by Fredk. Lonsdale; Coliseum, Sept. 25.
"The Moment Before," psychical melodrama, by Israel Zangwill; Palladium, Sept. 25.
"The Mouse," sketch, by Lieut. Evelyn Roberts; Bedford, Sept. 25.
"Room 314," one-act farce, by Frank Stayton; Metropolitan (first in London), Sept. 25.

OCTOBER.

"The Belle of Persia," revue, presented by Joe Peterman; East Ham Palace, Oct. 2.
"On and Off" (revised version of "Oh! Law"), presented by Fred Karno; Balham Hippo., Oct. 2.
"She Didn't Want to Do It," musical extravaganza, by Arthur Rose; Poplar Hippo., Oct. 2.
"Eightpence," comedy sketch, by Aylmer Reynolds; Palace, Islington, Oct. 2.
"The Law of the Sands," one-act drama, by Robert Hitchens; London Opera House, Oct. 9.
"Eyes Front," medley of mirth and music, by Robert Weston, Jack Norworth, and Charles Childerstone; music by Jackson Hylton; New Cross Empire, Oct. 9.
"Rosie Rosie," revusical musical playlet, by Harry Curwen; Hippodrome, Darlington, Oct. 9.
"The Chef," farcical comedy, by Bernard Brickham and Theobald Noble; Alhambra, Bradford, Oct. 16.
"That's That," revue, written by Charles Danvers; Camberwell Empire, Oct. 16.
"There's a Long, Long Trail," song-scena, lyrics by Stoddard King and Edward Lockton; music by Zo Elliott, Herbert Mackenzie, and Claude B. Yearsley, presented by West and Co.; Lewisham Hippo., Oct. 16.
"You Can't Catch Me," revue; Leslie's Pavilion, Rusholme, Manchester, Oct. 16.
"An English Nosegay," by Louis N. Parker, music by John Ansell; Alhambra ("Our Day" matinée), Oct. 19.
"Something Simple," a "Victor Hicks' creation"; Chiswick Empire, Oct. 23.
"Fall In," musical burlesque, book by Marriott Edgar, music by Jackson Hylton, additional lyrics by Charles Childerstone; Empire and Hippodrome, Bristol, Oct. 23.
"Jimmy Josser," sketch, by Herbert C. Sargent; Grand, Clapham Junction, Oct. 23.
"Scotch and Cockney," revue, by John Warr; Hippodrome, Devonport, Oct. 23.
"The Girl of the Future," musical fantasy, by Harold Simpson, music by Arthur Klein; King's, Portsmouth, Oct. 23; Finsbury Park Empire, Oct. 30.
"The Week End," farce, in one act, by Stanley Cooke; Chelsea Palace, Oct. 30.

NOVEMBER.

"Vanity Fair," revue, in twelve scenes, book by Arthur Wimperis, additional scenes by Lauri Wylie and Alfred Parker, lyrics by Arthur Wimperis and Percy Greenbank, music by Herman Finck, mise-en-scène by P. L. Piers, dances and ensembles by George Shurley, production in general by J. A. E. Malone; Palace, Nov. 6.
"A Fine Bit of Work," drama, in one act, founded upon a story by Jack London, by Douglas Murray; Hammersmith Palace, Nov. 6.
"The Chords of Memory," one-act play, by D. Howard Tripp; Alexandra, N., Nov. 6.
"The Holy Friar," farce, by Wal Pink; Camberwell Palace, Nov. 6.
"A La Carte," a merry dish of musical dainties, written by Richard Merriman and Fred Leigh, lyrics by Fred Leigh, music by Alf Leonard and Henry Pether, with additional numbers by Bert Feldman and Co.; Palace, Bath, Nov. 13.
"The Kodak Girl," musical comedy, in one act, book by Harry M. Vernon, lyrics by Clifford Grey, music by Grace M. Vernon; Empire, Shepherd's Bush, Nov. 13.
"Any Complaints," musical burlesque, by R. H. Douglas; Empire, Bristol, Nov. 13.
"Selling a Pup," humorous sketch, by Margaret Kaye; Coliseum, Nov. 20.
"Water Birds," new musical absurdity, in three dips, by Herbert C. Sargent, lyrics and music by Robert Reilly; Middlesex, Nov. 20.
"S'Hush," musical comedy revue, by Harry Curwen, music by Walter B. M'Millan; South London, Nov. 20.
"Getting Acquainted," Scottish comedy, in one scene, by Georgia Earle; London Coliseum, Nov. 27.
"One of the Family," sketch, by Louis Cohen; Metropolitan, Nov. 27.
"Bubble and Squeak," musical farce, by George Carney, lyrics and music by George Hughes; Willesden Hippodrome, Nov. 27.

KILBURN EMPIRE.

The first item in last week's programme here was given by Haig, Novel, and Stoppit, two gentlemen and a young lady, who, in a scene representing a circus arena, gave an amusing comedy act, comprising contortionism, dancing, and singing. An excellent turn was contributed by that popular vocalist, Miss Lucille Benstead, whose songs, so exquisitely delivered, roused the audience to enthusiasm. One of the songs, "God send you back to me," was pathetically rendered, and has a pleasing melody. Another song, "Fancy you fancying me," is semi-humorous, and extremely catching. Garadini, "England's premier actor-musician," is an actor and musician of great ability. He gave a musical imitation of Liszt at the piano, a pierrot playing the violin, a ragged street musician with concertina, and lastly a Scottish shepherd with bagpipes, all exceedingly artistically executed. An interesting series of pictures illustrating the work of a naval aeroplane in the Mediterranean was given on the Bioscope. Then followed the revusical laughlette, "High Explosives." Mr. Robert Reilly, as the Revue King, revelled in all sorts of disguises, and proved himself a very versatile artiste, and the Valet was taken by Mr. Harry Maxam with exuberant humour. Miss Lulu Conping played several characters with much charm, and Miss Kitty Emson was very winsome and charming in her different parts. "My Mexican Maid," "Irish melodies," and "The Japanese fox trot" are particularly good items, and the scenes, Grand Trunk Sleeping Car, Diamond Dick's Gambling Saloon, Deck of an Oriental Liner, and Tea Gardens, Tokio, are all well built and artistically painted.

Several members of Mr. Geo. Brydon Phillips' "Cinderella" company very kindly entertained our wounded heroes at the Base Hospital, Oxford, on Christmas Day with items from their individual repertoire. This thoughtful act amidst strenuous pantomime work was greatly appreciated by the soldiers.

THE GENIUS OF LITTLE TICH.

LITTLE TICH and IVEY LATIMER.

LITTLE TICH in a New Role creates a sensation at the Theatre Royal, Glasgow, where he accompanies the Principal Boy, MISS IVEY LATIMER, on the 'Cello in the enormously successful ballad, "My Heart is Calling You."

DAVID DEVANT AT THE AMBASSADORS'.

Amongst the matinée performances this Christmas that given by Mr. David Devant at the Ambassadors' Theatre will assuredly not be the least popular. The art of magic, when practised by so clever and experienced a magician as Mr. Devant, appeals both to young and old. We all enjoy being deceived by cunning sleight-of-hand and ingeniously contrived illusions, which have us wondering how they are done.

In the form of a playlet, written and invented by himself, Mr. Devant introduces several new illusions. The scene is "a secret room in an old house," and Benson, a nervous butler, who is called upon to assist the "student of magic," has some experiences that would be trying to one who was a hardened sceptic in the matter of wizardry and the supernatural. Not only Benson, but the audience, are bewildered by the inexplicable appearance from nowhere of a charming nymph of the sea, and possibly a still more puzzling trick is that in which a young Indian is concerned. From a portmanteau are taken the apparently dismembered parts of a body, which after being shown are replaced, and the portmanteau fastened up. In the words of the magician they are left "to simmer" awhile, and when their place of repose is again opened out steps an Indian youth to the astonishment of everybody. Other equally clever illusions are performed, Mr. Robert Ganthony being an excellent representative of the old butler. Mr. Devant also gives a reproduction of the famous Indian rope trick, and in the Magic Mirror are again seen ghostly figures that appear and disappear after the reputed manner of spirits. The programme of magic includes the wonderful golliwog ball, the German soldier, who is mysteriously changed into a toy, and concludes with romantic sketch, entitled "The Artist's Dream."

An agreeable diversion is introduced by the appearance of the concert party known as "The Brownies," consisting of Claude Hislop, Alec S. Clunes, James Crombie, Maidie Field, Dodo Slade, and Claude Russell (at the piano). Their singing and dancing are admirable.

Mr. J. W. North, the popular manager of the Grand Theatre and Palace, Doncaster, was presented with a handsome fruit-stand in recognition of his services in connection with the railwaymen's meetings held in the theatre. The presentation was made by Mr. J. Holmes.

["The Era" has a larger circulation than that of any other theatrical or variety journal published in the United Kingdom.]

ANSWERS TO CORRESPONDENTS.

KEY OF THE GRID. — "*One of the Upper Ten*" *by William Hargreaves, was published by Sheard in* 1905. *Mr. Hughes could possibly oblige with date of production.*

F. J. UNDERWOOD.—"*Those wedding bells shall not ring out*" *was produced by Mr. Arthur Reece, Christmas Eve,* 1895, *at Collins's, and published early the following year by Chas. Sheard and Co.*

J. K. Y.—Miss Wish Wynne was appearing in South Africa recently, but we have no details of her tour. We are unable to answer your second question.

"DREAM CASTLE."

A Fairy Play, by Maude Roberts, Music by Osborne Roberts, Produced at the Boudoir Theatre, Pembroke-gardens, on Thursday, Dec. 21.

The pretty little children's fantasy named above is the Misses Harding and Aynesworth's Christmas production at their attractive and well-named Boudoir Theatre in Pembroke-gardens. There are some charming ideas in the play, and the main theme, that of a little girl's search for the casket of beauty, is quite naturally developed through the four scenes. Janie hears of the casket from her governess, and, obtaining possession of the fairy whistle, is able to summon to her aid the Blue Princess from her frame over the fireplace, and the old woman from the oak panel. With these, and the dream boy statue from the garden, after some attractive adventures, she reaches the Dream-a-bye Land, where she eventually finds the much-coveted casket.

Despite the handicap of a very small stage, the play has been excellently produced by Miss Hilda Aynesworth, and the scenery is quite attractive. Most of the acting is done by children, and their performance is, on the whole, very praiseworthy. Eileen Morle, a vivacious little lady, put a good deal of youthful enthusiasm into her playing of Janie, her only fault being that her gestures and movements were a little "stagey" at times. Kitty Attfield played the Dream Boy very prettily, and sang and danced with charming effect, and Renée Austin gave a spirited account of the part of Hickey-Boo, the contrary personage in Fairyland. Gwendoline Lauder appeared successfully in the grown-up part of the Governess, and Sheila O'Bryen was an attractive Blue Princess. Dorrie Gibbs introduced some humour into the play as Mr. Wink, the custodian of the castle, and Rina Francconi and Gwennie Austin played very daintily as the two doves. Mr. Osborne Roberts' music is pretty, and suited to the play.

THEATRICAL GOSSIP.

New Year Offerings.

The rush of pantomimes and children's plays diverts attention from the regular dramatic productions, of which there are a few ahead. The first is that of "Under Cover," due at the Strand on Jan. 17, after a preliminary canter at Blackpool the week previous. First-class importance also attaches to the production of "The Aristocrat," with which Sir George Alexander opens his season at the St. James's on or about Jan. 23.

Posters in Abundance.

The response to Sir George Alexander's appeal for theatrical posters to decorate the quarters of the men at the front, which we printed in our last issue, is exceeding all expectations. "My house in Pont-street," he says, "seems to be full of nothing but huge parcels."

Managers to Meet.

Just as we are going to press I learn that those managerial meetings concerning the railway fares anxiety, the musicians' trouble, conclaves "held up" awhile by the holidays season, will materialise almost at once. In fact, when I was inquiring in an important managerial quarter just now it was thought that certain meeting dates would be fixed during Thursday.

Also it seems that managers—both theatrical and variety—will assemble forthwith—or even earlier—to consider how they stand with regard to the threatened New Year decree checking the sale of chocolates, cigarettes, &c., in places of entertainment.

An Insistent "Encore."

A curious conflict of wills occurred at the first performance of "Three Cheers" at the Shaftesbury Theatre last Friday night. The enthusiasm was enormous at the termination of the first dance given by those accomplished artistes, Miss Ivy Shilling and Mr. Fred Leslie, and the audience made up their minds to have an encore. Their insistence redoubled each time the smiling pair appeared to bow their thanks. Evidently fearing to lengthen the programme unduly the management refused to give way.

The two principals, Miss Ethel Levey and Mr. Harry Lauder, tried to go on with the revue, but in vain. Finally Miss Levey advanced to the footlights and held up her hand for silence. When at length the house was quiet Miss Levey announced that Miss Ivy Shilling was doing "a quick change," and promised that she and Mr. Fred Leslie should re-appear before very long. This satisfied the audience and "Three Cheers" was allowed to continue on its cheerful way.

An Old-time Entertainment.

An old and once favourite form of entertainment is recalled by two deaths last week. One is that of Mr. John Peter Grain, the Old Bailey counsel, who was the brother of Mr. Corney Grain, the famous entertainer, and the other is that of the widow of the late Alfred German-Reed, of whose company at the St. George's Hall Corney Grain was so popular a figure. The entertainment had quite a clientèle of its own, and people who in those days looked with horror upon the theatre patronised the German-Reed performances without any qualms of conscience.

History of Drury-lane.

The fourth chapter of Mr. Austin Brereton's "History of Drury-lane," published in the programme of "Puss in New Boots," deals in entertaining fashion with the introduction of pantomime at Drury-lane by the great David Garrick in 1750, and gives most interesting reminiscences of Grimaldi's career to the time of his pathetic farewell on the stage of the theatre that had so often resounded with laughter at his merry jests. Illustrations from old engravings of scenes in which Drury-lane celebrities figure are artistically reproduced.

An Italian Masque Matinée.

Miss Viola Tree will appear in an Italian masque, in aid of the prisoners of war in Germany, at His Majesty's on Jan. 7. Among those associated with the matinée is Lady Diana Manners.

In private life Miss Tree, it will be remembered, is Mrs. Alan Parsons, and it is interesting to note that the name of her husband is included among the new appointments of Ministers' secretaries. Mr. Parsons is to be assistant private secretary to Mr. Bonar Law.

The Irish Play Disturbance.

In the House of Commons, on Thursday, Mr. J. O'Connor asked Mr. Duke if he had received any report as to a protest in a Cork theatre when a play, entitled "An Irish League," was produced, some of the incidents in which were offensive to Roman Catholics, and whether there were in fact any manifestations of disloyalty. Mr. Duke said he had received a report, but had not sufficient information to enable him to say whether it was of a political nature. Mr. R. M'Neill asked if it was a fact that the play had shortly before been given by request at a Catholic institution, and had been received with favour. Several further questions were asked, to which Mr. Duke retorted that they greatly transcended the importance of the subject.

A Hale Story.

A capital football story is told by Mr. "Bobby" Hale. Just recently he paid a visit to a football match in a northern town. Close by him were a couple of typical Lancashire lads, and after a certain player had scored a third goal, one of them remarked, "If Haig had bin here he'd a thowt yon chap had bin in th' army th' way he shoots." "Yeigh," replied the other, "an' if von Tirpitz had a bin here he'd a thowt he'd bin in th' navy." "Heaws that?" asked the first. "Well," replied the other, with a wink, "look heaw he keeps netting 'em."

Graduated Taxes.

The French Chamber, I learn, has decided to gather taxes from all amusements. There is to be a slight tax on theatres, a heavier charge is to be made upon music halls, while cinematographs will have to pay on the gross receipts.

The Latest "Crank" Swank.

If ever there was a time when theatrical and other entertainment managers and pro's generally should stick together, it is now. From time to time I keep warning All Concerned to be prepared to contend against each new form of crankism by theatrephobes and variety show haters. The time has now arrived for "The Era" to issue yet another warning—one regarding another "move" intended by the Unco' Guid to deny warriors, wounded and otherwise, and other war-weary workers a little chip of cheeriness in these darksome days.

Down on the Wounded.

The newest form of "crank" complaints against the theatres and variety shows is that "too many soldiers home on leave attend such places"—forsooth! And I found that some extreme haters-of-all-forms-of-pleasure—that is, when it is other people's pleasure — are expressing pious horror that "so many wounded soldiers are seen at these entertainments!" Well might our wounded and home-on-leave heroes ask these cranks whether they (the cruel cranks) would not be thankful for some sort of cheering entertainment, if they had been in Trench and similar Hell for months for the cause of selfish stay-at-homes?

Not "Tosh."

Nobody knows but the management and myself, methinks, that the Lauder hero—Angus McAngus' in "Three Cheers," at the Shaftesbury, did not always have that surname. He was originally to be called Angus Tosh, or McTosh.

"Alone I Did It!"

It was while I was chatting with Harry Lauder, J. L. Sacks and Herman Darewski that spotting this "Toshness" I advised that some other surname should be chosen. "Some would-be high-brow critic," quoth I, "will be sure to seize on this word, so dear to Shavian Idolators, and will feel impelled to say of the piece 'that it is this or that with the accent on the Tosh.'" And the trio at once agreed with me!

A Pleasant Noyes.

Of all those "Noises which" (according to our old, but ever-young friend, Shakespeare) "give delight and hurt not"—assuredly one of the most delightful is the Noyes who, this time, has turned his Muse on to help him write so fine a national song as that given in "Puss in New Boots" at the "National Theatre," meaning Drury-lane.

His "Bow" on the Boards.

In this patriotic ditty, Poet Noyes made, if I mistake not, his dramatic début—or rather, as I might put it, his "bow" in an acted sense. And yet this author of the magnificent "Drake" poem, which has "suggested," at least, two "Drake" plays, has written a play—a fine fairy play — entitled "The Forest of Wild Thyme."

That "Forest" and One "Tree."

As a matter of fact, when the Bard Noyes and I first used to meet and exchange views on the Muse, it was either in the "Dome" or in the dressing room of Sir Herbert Tree at His Majesty's. At that time Tree was contemplating the production of the Alfred Noyes play, "The Forest of Wild Thyme." Indeed, Tree was wont to tell me of certain "effects" which he had prepared for this really beautiful poem-play.

A Pantomime Dame in Khaki.

I have seen a good many quaint and "arresting" things at dress-rehearsals in my time, but really, I think that one of the quaintest examples was that which I saw at the dress rehearsal of Bannister Howard's pantomime, "The Babes in the Wood," at the Strand last Friday. Some of the dresses had not arrived, and one of the principals who was thus dressless was Johnnie Schofield, for the "Dame" of that show. He had to go through all his "business" in his uniform as a Gunner-Signaller.

Will "The Belle" Go Westward Ho?

I understand that Mr. Bannister Howard has just had an offer to transfer "The Belle of New York" when it finishes its run at the Strand to another theatre farther Westward. Also, I understand that the offer will be accepted.

Entertaining the Wounded.

Cambridge is certainly doing its share in providing entertainment for wounded soldiers and their dependants. At the New Theatre, on the 16th inst., Mr. W. B. Redfern gave the house over to this beneficent purpose. The general public were not admitted to the performance, all the seats being kept for members of the Tipperary Club, which is composed of the wives of soldiers with the Colours, and wounded heroes to the number of about 1,400.

During the interval, the Master of Downing (Prof. Seward) said the performance had been given with the very kind consent and assistance of the directors of the New Theatre, especially the managing director, Mr. Redfern. The artistes had very freely and generously given their services, and they owed a great deal, not only to the management but to the entertainers. He asked his hearers to join with him in thanking the directors and the artistes, a request that was enthusiastically endorsed. It should be added that Mr. Redfern is every week sending entertainments to the wounded soldiers at the 1st Eastern Hospital in Cambridge, wounded soldiers are admitted to many of the theatre's shows and all military and other nurses are admitted free, when in uniform, at every performance.

Chistmas at the Globe.

The ever-delightful children's play "Where the Rainbow Ends," is being played this Christmas for the sixth year in succession. It is to be seen daily at matinées at the Globe Theatre, where "Peg o' My Heart," with Miss Mary O'Farrell in the title-rôle, still draws crowded houses at night.

Tommy's Gratitude.

The wounded heroes lodged in the Birkenhead hospitals have clubbed together to present Mr. and Mrs. W. W. Kelly with a silver tea service in recognition of the splendid efforts made by the popular manager in entertaining them on so many occasions. The handsome gift was accompanied by a charming letter couched in terms of which Mr. and Mrs. Kelly are very proud.

For Prisoners of War.

A matinée in aid of the prisoners of war in Germany will be held at His Majesty's Theatre on Jan. 9. The programme will include an Italian masque, in which Mr. H. B. Irving, Mrs. Alan Parsons, Lady Diana Manners, the Countess of Dreghеda, the Countess of Portarlington, and others will take part, and a one-act play, "In the '45," by Lady Kathleen Curzon-Herrick. The authoress herself will appear in the latter, together with Mr. Ben Webster, Mr. Basil Gill, and the Hon. Irene Lawley.

Basil Hallam's Will.

Captain Basil Hallam Radford, Kite Balloon Section, R.F.C., of 25, Park-crescent, Portland-place, W., better known to theatre-goers as Basil Hallam, the original "Gilbert the Filbert," has left property of the value of £556. Poor Basil, it will be recalled, was killed near Albert on Aug. 20 through his balloon breaking away and his parachute failing to open.

The Same to You.

I must add a word of thanks to the many managers and artists who have sent me Christmas and New Year greetings. I heartily appreciate their kindness, and sincerely reciprocate all their good wishes.

THE DRUID.

CONTROL OF AMUSEMENT.

An important new regulation under the Defence of the Realm Regulations, issued on Tuesday by an Order in Council dated Dec. 22, deals with places of amusement.

The Regulation (10c) provides that:—Where it appears to the Admiralty or the Army Council or to the Minister of Munitions that the use of any premises or place (whether licensed for the purpose or not) for public singing, dancing, music, or other public entertainment of the like kind, is prejudicial to the discipline of any members of his Majesty's forces, or to the production of war material, the Admiralty or Army Council or the Minister of Munitions (as the case may be), may by order require the premises or place to be closed for those purposes, either altogether, or subject to such conditions as to hours and purposes or otherwise as may be specified in the order.

RUSSIAN CONCERT AT QUEEN'S HALL.

At the Russian operatic concert, under the musical direction of Mr. Wassili Safonoff, and organised by Mr. Vladimir Rosing in aid of the Serbian Christmas Gift, which took place at Queen's Hall on the 19th inst., excerpts from Glinka's "Russlan and Ludmilla" and Rimsky-Korsakoff's "Sadko" were given for the first time in England.

"Russlan and Ludmilla" is Glinka's second opera, and was written in 1842, six years after "A Life for the Czar." In the overture a hint of Italian influence is still to be heard in Rossini-like phrases, but the rest of the music—judging by what was given—seems to be entirely national in spirit and character. The famous Bard Bayan's prologue song, in which he relates the legendary tale of the loves of the knight and the princess, and a beautiful air for Gorislava, the abandoned favourite of a rival knight, were sung by Mr. Rosing and Mme. Vera Kastelianski; and the London Symphony Orchestra played—besides the overture—the quaint humorous March of the Wizard Chernomor, a most effective number, and some Oriental dances.

The excerpts given from Rimsky-Korsakoff's work were the lament of the historical-legendary fisherman-musician Sadko (in which the sound of the ancient instrument, the guslee, is represented by harps and pianino) as he sits on the shores of Lake Ilmen, sung by Mr. Rosing; the unearthly lure-song of the sea princess, Volhova, and her sisters, sung by Mme. Zoia Rosovskaya and members of the Independent Music Club; a passionate love duet for Sadko and the siren; the mysterious night-call of the sea-king to his daughters, sung by Mr. Julian Bonell; and the tender song of Linbava, Sadko's neglected wife, sung by Mme. Nina Louskaya. In his opera, first performed at Moscow in 1897, Rimsky-Korsakoff used several themes taken from his symphonic poem "Sadko," composed thirty years before. The orchestration is exceedingly vivid and picturesque, and certainly what was heard of the work at Queen's Hall roused hopes that some day we may be lucky enough to see the opera staged in London.

"THE SPOKEN WORD."

TO THE EDITOR OF "THE ERA."

SIR,—I read your article on "The Spoken Word" with a great deal of pleasure. I think you may be interested to know that at the first Diploma Examination of the L.R.A.M., held on Sept. 14, eleven out of the fourteen entries were members of our Association of Teachers of Speech Training, and all but one passed the theoretical examination for teachers. Six diplomas were granted, and of them my Association took five.

The work being done on the artistic and literary side by our members is well known, but in addition our work has now assumed a material importance in the Speech Clinic at St. Thomas's Hospital, where forty children at a time are being treated for defects of speech so serious that they would hinder them in their future capacity as wage-earners. Among the children whose speech has lately been restored to them is a child terrified into dumbness by one of the earlier Zeppelin raids. It is estimated that nearly two thousand children in the London schools need special training in speech.

The last paragraph of your article outlines the policy on which we are at present concentrating, and I wish I might some day give you a full account of the various directions in which we have worked to bring this about.—Yours truly,

ELSIE FOGERTY.

29, Queensberry-place, S.W.

TOURING IN WAR-TIME.

The question of the continuance of the cheaper railway fare concession to theatrical and variety artistes is still under consideration, and no official notification has been received stating that the concession has been withdrawn.

The new fares come into force next Monday, and it is most unlikely that the concession will be taken away without any notice being sent. In any case, next Sunday artistes can travel at the old reduced rate, but if they travel on Monday, January 1, they will probably find they will have to pay three-quarters of the increased rate. Early in the New Year we shall be in a position to make public the decision arrived at by the Government authorities.

Meanwhile, big changes have been made in the train service, which has been still more severely curtailed. The decision to raise fares 50 per cent. on January 1 has been definitely announced. The railway companies are also ordered to refuse to carry luggage exceeding a total weight of 100 lbs. per passenger.

It is intended that these Orders shall be applied generally, but certain exceptions will be publicly announced later by the Railway Executive Committee.

The increase of passenger fares will not apply to (a) season tickets, (b) workmen's tickets, (c) traders' tickets, (d) zone tickets, where an arrangement for the issue of such tickets is in operation.

The situation may be somewhat relieved by the fact that the Railway Executive Committee announces that as from Tuesday, January 2, all open goods and coal wagons suitable for general purposes belonging to railway companies under Government control may be loaded with merchandise consigned to any station on or beyond the line of any of the controlled companies, irrespective of the ownership of such wagons and of the routes by which they were received either full or empty.

It is urged upon traders that in the national interest it is of the highest importance that all wagons should be liberated and placed for further service with the utmost expedition, as to allow wagons to remain under load is to enhance the difficulties under which the transport is being carried on, with prejudicial effect to the movement of urgent munitions and Government stores essential to the conduct of the war.

LONDON AND THE NORTH.

Great restriction of traffic between England and Scotland is announced. The Midland and the Glasgow and South Western Companies will provide the morning trains between London and Glasgow, while the West Coast company and the Caledonian Company will provide the trains at midday from Euston and Glasgow Central. All Edinburgh and London traffic will be conveyed by the East Coast route.

SOUTH COAST SERVICE.

The "luxury" trains to Brighton are suspended, and the Southern Belle will cease to run both on weekdays and Sundays. In addition several other Brighton trains are suspended. The Worthing, Eastbourne, Hastings, and Portsmouth services are also considerably reduced, both from Victoria and London Bridge. The company announce that in numerous instances trains will make extra calls at intermediate stations, thus giving a service from those stations in place of services discontinued.

OTHER SERVICES.

Express trains all over the country are being dropped, and those which continue to run will take longer over the journey. The time, for instance, between London and Edinburgh will be increased by 1½ hours. The Cornish Riviera express, which daily for twelve years has made the longest non-stop run in the world, will be taken off. An inferior substitute will leave Paddington a quarter of an hour earlier and reach Penzance an hour later. Other fast trains from Paddington to Torquay, Penzance, Plymouth, Worcester, Swansea, and Cardiff are taken off or rearranged, and the cross-country services between Barry Dock and Newcastle, Cardiff and Liverpool, Bristol and Crewe will be discontinued. The 4.30 p.m. from Paddington to Fishguard Harbour will take the whole of the passenger traffic for the South of Ireland, viâ Rosslare, each week night, and for Waterford and Cork alternate nights. Some of the expresses to Birmingham disappear altogether, and the quickest journey will occupy 2¾ hours.

On the Midland there will be a general slowing down of trains. The Midland suburban services will probably be cut down, but not extensively. The Great Northern suburban services will not be curtailed at present.

The superintendent of the G.W.R. announces that passengers holding ordinary, season, or traders' tickets covering points directly served by two or more companies' lines will be allowed to travel, for the throughout journey only, by any route so available.

SECTIONISING THE COUNTRY.

Interesting views on the proposal to cut up the country into sections for the purposes of touring are contained in the following expressions of opinion from managers of wide experience:—

MR. EDWARD COMPTON.

As far as I can judge your scheme to sectionise the country appears to be a very good one.

MR. W. V. GARROD.

The idea of exchanging bookings is a good one, and touring managers will doubtless jump at it; but I would suggest as a primary step that the co-operation of resident managers be secured. My experience in booking my own modest so-called "attractions" is that the touring manager proposes, but his resident compeer decidedly disposes.

I should be inclined to applaud Board of Trade restrictions that precluded the possibility of such an itinerary as that instanced, viz.:—

First Sunday in month, London to Portsmouth.

Second Sunday in month, Portsmouth to Glasgow.

Third Sunday in month, Glasgow to Cardiff.

Fourth Sunday in month, Cardiff to Brighton.

For my own part, I have never made a hobby of such booking, and could, with small effort, fortify myself to bear the hardship of being debarred from journeying from Portsmouth to Glasgow on the second Sunday and from Glasgow to Cardiff on the third.

MR. JOSEPH MILLANE.

I am afraid your "section" scheme would not work out satisfactorily.

I firmly believe that "interchange stock" on first-class lines would solve this and many other difficulties.

TO THE EDITOR OF "THE ERA."

Sir,—In view of much-discussed proposals in regard to curtailing traffic on the railways, the question of increasing the number of repertory theatres all over the country seriously arises.

Now is the great chance for the repertory system to come into its own. Here in Plymouth the experiment has succeeded amazingly. The Repertory Theatre has now completed its first anniversary, and during the past twelve months serious plays, comedies, and farces have been most successfully presented. Although entirely new plays have been produced on several occasions, the West End successes of the past twenty years have filled the bill in the majority of cases.

Surely this system will appeal to touring manager, resident manager, and artiste. It does away with the roving existence of the touring system, and brings back pleasant memories of the old "stock"—now only in use for drama seasons. The manager who institutes a repertory theatre should by dint of good management increase his profit, fulfil a national demand for less traffic on the railway, and at the same time satisfy the public demand in this grave hour of peril for entertainment of a clean, enlightening, and lofty order.—YOUR PLYMOUTH CORRESPONDENT.

"THE BELLE OF NEW YORK."

It is twenty years ago since that fascinatingly demure little lady, "The Belle of New York," came to London to enrapture everybody with her pretty little ways and her captivating airs, and those who call on her at the Strand, where she was installed by Mr. J. Bannister Howard on Wednesday night, will find her as young and charming as ever, will delight in her music, with find fresh amusement in her polite lunatic (Mr. Pete Gardner), will fall in love with her little companion Fifi (Miss Marga la Rubia), and will find the chorus as pretty, though a little less lively than it was a couple of decades ago. The latest Salvation lassie is Miss Iris Hoey, and she plays with a little saintly air that is infinitely attractive. Perhaps the biggest hits are made by Miss Marga la Rubia as Fifi and Mr. Johnny Schofield, jun., as Blinky Bill. Miss Marga la Rubia looks adorable as the wedding cake girl, and in other lovely costumes, and is as deliciously French in a soft, demure way, with that hint of veiled naughtiness, as can be imagined. She sings "The Gay Parisienne" delightfully, but gets most applause for her rendering of "When We are Married," into which she puts a touch of pathos that is irresistible. Mr. Johnny Schofield, jun.'s pugilist is excellently youthful and exuberant. Mr. Schofield is a very nimble dancer and a particularly tuneful whistler. He has an attractive companion in Miss May Ronanye, a clever, high-spirited young lady, who should be invaluable in pantomime. Miss Kathleen is capital as Cora Angelique, and a better Ichabod Bronson than Mr. Paddy Dupres it would be difficult to find. In the absence of Mr. Kenneth Kent through indisposition, the part of Harry Bronson was particularly well undertaken by Mr. Lennard Edwards at the opening performance. Others who put in good work are Mr. Harry Courtin, Mr. Walter Uridge, Mr. Alfred Selby, Mr. Frank Leo, and Miss Ivy Tremayne.

THE COMPTON COMMEMORATION.

A POSTPONEMENT.

As Mr. Edward Compton is suffering from the effects of a severe chill, and his doctor has advised him not to take any risks, the dinner in his honour arranged for New Year's Eve, at the Hotel Cecil, has been postponed to Sunday, Jan. 14. The

[Claude Harris.

MISS LILIAN BRAITHWAITE.

celebration will derive additional appropriateness from the fact that that day is Mr. Compton's birthday, and the postponement will enable many of Mr. Compton's distinguished confrères to attend.

The dinner, which is being organised by Mr. J. T. Grein and Mr. Carl Hentschel, under the auspices of the O.P. Club, is receiving the support of all the most prominent representatives of the profession.

The name of Miss Ellen Terry is to be added to the list of patrons on the honorary committee, which now includes:—

Sir Geo. Alexander	Mr. Robert Courtneidge
Sir Thomas Dewar	Sir Forest Fulton, K.C.
Sir Arthur Pinero	Mr. A. Charlot
Sir Charles and Lady Wyndham	Mr. G. N. Burgin
Sir J. Forbes Robertson	Mr. Frederick Harrison
Sir Squire Bancroft	Mr. E. Laurillard
Mr. Arthur Bourchier	Mr. Dion Boucicault
Mr. Frank Curzon	Mr. Gerald du Maurier
Lieut. George Grossmith	Mr. George A. Finch, M.P.
Mr. Martin Harvey	Mr. W. Sparks (president, Playgoers' Club) and
Miss Lilian Braithwaite	Mr. Alfred Barnard
Miss Gladys Cooper	
Mr. H. B. Irving	
Miss Ellen Terry	

Miss Lilian Braithwaite will preside. There will be only two toasts: "Our Guest," proposed by Mr. J. T. Grein, and "The Chairman," to which Miss Braithwaite will, of course, respond.

It is intended during the evening to make a presentation to Mr. Edward Compton, as a tribute to his work of worthily upholding the highest traditions of English comedy during the past thirty-five years. Contributions to the testimonial may be sent to the hon. secretary and treasurer, Mr. Carl Hentschel, the O.P. Club, Adelphi, W.C., or to Mr. Alfred Barnard, "The Era," in whose columns subscriptions will be acknowledged. It is to be added that under prevailing war conditions evening dress will be optional.

THE . . .

Special Pantomime Number

of "THE ERA" will be published

NEXT WEDNESDAY.

Advertisers should book their spaces now. A Special Order Form, with spaces to let marked, will be forwarded on application to the Advertisement Manager, "The Era," 35, Wellington St., Strand, London, W.C.

Copy must reach the office by SATURDAY, DECEMBER 30.

THE CHRISTMAS PANTOMIMES.

LONDON AND SUBURBAN.

"PUSS IN NEW BOOTS" AT DRURY-LANE.

Produced on Boxing Day.

The Baroness ..... Mr. Robert Hale
The Baron ..... Mr. Will Evans
Polydor ..... Mr. Stanley Lupino
Fritz ..... Mr. Clifford Spurr
The Magician
Mr. Reginald Crompton
The Squire ..... Mr. Fred Emney, Jr.
Lady Rosabel Miss Florence Smithson
Puss in New Boots
Miss Lennie Deane
Susie Sunshine Miss Nancy Buckland
Fairy Queen Miss Kathleen Anderson
Fanny ..... Miss Ethel Davies
Lizzie ..... Miss Lily Long
Florian ..... Miss Madge Titheradge

To the finest features of last year's annual Mr. Arthur Collins has added many fresh attractions, and, superlatively excellent as the pantomimes have been at Drury-lane, "Puss in New Boots," in the book of which Messrs. G. R. Sims, Frank Dix and Arthur Collins are associated, with music by J. M. Glover, will assuredly be voted better than the best. In scenic splendour, in fun, and in musical quality the new production proved itself unequalled, and on Boxing Day, when the pantomime unfolded its glories to a packed house, the laughter and cheers that resounded throughout the afternoon told in unmistakable fashion the tale of success.

The pretty pastoral scene of the village and mill, by Joseph Harker, is retained for the opening, with the introduction of the miller's son, Florian, and the beginning of his love for Lady Rosabel. Here, too, the Baron's motor-car again plays its diverting tricks, to the consternation of its owner and the confiding Polydor. In place of the Baroness's drawing room one now finds the household kitchen (Bruce Smith), where the Baron and his helpmeet, after trouble with the domestics, attempt with qualified success to cook a war-time dinner on a practicable stove which is convertible into a "tank." The eye is once more gladdened by a sight of Mr. R. McCleery's Woodland Stream, where the schemes of Puss to win fortune for his master begin to work. The same artist's Golden Fields are also seen, and here the Baron and the Baroness's endeavours to erect a house of straw have diverting results. The spectacular genius of the producer is given full play in the Hall of Fantasy, with which the first part concludes. Prominent in a foreground of great magnificence stand spiral staircases, down which coryphees in green and gold stream in an interminable procession, waving wands from which coloured ribbons depend, while far away into the background stretches luxurious foliage in wonderful shades of pink, making a delicate blend of colour that delights the eye. Here, indeed, is the tour de force of the production, and the cheers of the audience were eloquent of the effect created.

The ball of fun is again set rolling outside the Aldin Arms where the Baron and Polydor strive surreptitiously to gain admission to a racecourse, and there is a lively chase by the comedians, with flying leaps through doors and windows. In the Butterfly Dell the brush of Mr. McCleery is again in evidence, and is further employed in the Fairy Garden, wherein are given a series of tableaux illustrative of "A Song of England." The New Room provides opportunity for the Baron and Polydor to attempt to put up a window-blind, and for Mr. Potash, without Mr. Perlmutter, to dispose of a fire extinguisher under the quaintest circumstances.

One need be surprised at nothing in a Magician's Palace, and here, indeed, occurs a startling innovation—a combination of Shakespeare and pantomime. The grand staircase of the palace is used as a stage, upon which are enacted in dumb show a succession of swiftly moving scenes from the works of the Swan of Avon—"Hamlet," "Much Ado," "As You Like It," ending with "A Midsummer Night's Dream," in which the personages of the pantomime reappear. Thus, the finale consists of a picturesque grouping of the characters in Shakespearian costumes of all periods, joining lustily in "Land of Hope and Glory."

Drury-lane has returned to its old love in the matter of principal boys, and the rôle of Florian in the hands of Miss Madge Titheradge gains a dignity and dramatic strength that amply compensate for the lack of a singing voice. Miss Titheradge's delivery of Florian's speeches thrilled the house, and her recital of "The Song of England," illustrated by living tableaux, was very appealing. Miss Florence Smithson is again the daintiest lady in the land as Rosabel, and sings as enchantingly as ever. Her love lilt in the cornfields is sweetly melodious, and in "My kitchen garden" she tunefully sets forth the charms of the girl who tills the land. Her voice sounds effectively beside the reciting note of Miss Titheradge in the duet, "The Honeymoon Hotel" and in "The neat little girl in khaki" Miss Smithson is seen in the smartest uniform.

The list of Old Drury's comedians has a distinguished addition in Mr. Robert Hale, who gives full rein to his humour as the Baroness, a "ginger"-haired lady with a sharp tongue and a pretty taste in costumes. Mr. Hale's resources for fun-making are inexhaustible, his gags are sparkling and appropriate, and his acting irresistibly droll. Mr. Hale as a milkmaid is an unforgettable sight. His topical song, "The day on which peace is declared," contains many home truths, but he rises to his greatest height of humour in the beauty-restoring scene, where his make-up as Miss Doris Keane in "Romance" is a masterpiece. The comic personality of Mr. Will Evans is again effective in the interests of fun, and his artless humour pervades the pantomime. His duet with Mr. Hale under "The Tree of Truth," with a parody on popular songs for a refrain, is irresistibly funny. He and Mr. Stanley Lupino, again the Polydor, are inseparable throughout, and to see them arranging a cinematographic show, or attempting to pass the man at the turnstile is great fun. The mainsprings of laughter are touched by Mr. Evans and Mr. Lupino, and to them will be due a volume of merriment throughout the pantomime season.

In addition to new understandings, the Puss has a new personality in Miss Lennie Deane, who is perfectly charming in appearance and speaks so daintily as to make one bless the means that gave Puss his oral power. As Susie Sunshine Miss Nancy Buckland is again the embodiment of sweetness; Miss Kathleen Anderson is a refined Fairy Queen, and Miss Ethel Davies' substantial proportions as the cook are this year contrasted with the "Skinny Lizzie" of Miss Lily Long. Mr. Reginald Crompton is again the gigantic magician with the resonant voice, and Mr. Clifford Spurr once more sounds the sinister note as the miller's eldest son. Prominent among the gorgeously attired ballet are always the Tiller Troupe, who worthily sustain a great reputation. The costumes, designed by Comelli, are radiant in colour and artistic in design. A harlequinade, with Whimsical Walker as clown, gives a merry finish to a production which may be expected to place all records at the Lane in the shade.

"CINDERELLA," AT LONDON OPERA HOUSE.

Pantomime by Austen Hurgon, Herbert C. Sargent, and George M. Slater, Music Arranged and Composed by Ernest Longstaffe, Produced by Austen Hurgon on Dec. 23.

Baroness de Bounce..Mr. Fred Emney
Baron de Bounce .....Mr. Hal Bert
Margarine ..Miss Florence Harrington
Lynoleum .....Miss Louie Tinsley
Thomas William Henry..Mr. Tom Foy
Cinderella ..... Miss Edith Drayson
Walter ..... } The Bros. Egbert
Bill ..... }
Fairy Godmother
Miss Florence Barrow
Dandini ..... Miss Ethel Callanan
Court Violiniste .. Miss Ethel Varick
Prince Fortune .... Miss Ella Retford

Apparently a most successful bid for popularity has been made by Mr. Oswald Stoll at the London Opera House with the production of "Cinderella," which met with a most jubilant reception on Saturday. The immortal story is told with welcome simplicity, yet with no lack of comic circumstance or tasteful pageantry. Neither is the true touch of prettiness wanting in the development of the romance of Prince and Cinderwench, which commences in a forest glade and ends in a beautiful temple of Hymen, glorious in golden pillars against a black background. A striking effect is secured by the dressing of the characters in white and silver. This scene is a special triumph for Mr. Willy Clarkson, who has made and designed the costumes and "wigged" all and sundry. The mirthful moments commence as soon as the Baroness de Bounce, otherwise Mr. Fred Emney, attempts to enter the wood in Scene 1 by getting over the stile. Her ladyship is quite a puss, with a command of a "shy" coquetry that rouses laughter. The general hilarity is kept toing, too, by the quiet humour of Mr. Tom Foy, whose patient and intelligent donkey will be a joy for the kiddies; by the practical fun of those acrobatic farceurs, the Bros. Egbert, and by the comic shrewishness of the Ugly Sisters, played by Miss Louie Tinsley and Miss Florence Harrington. In front of the Baronial abode—a loose-tiled dwelling, sadly out of repair, the Brothers Egbert, as a couple of decorators with a plentiful supply of paste, have the happiest knack of getting themselves covered with it. Of course, this is buffoonery of an ancient complexion, but it makes the house rock with laughter. Later, on the road to the Palace, the droll pair introduce a property tank—an ingenious property that takes the Palace gates in its stride. Mr. Tom Foy is very much at home in his whimsical monologue "In Trouble," which has a quaintness all its own; and Mr. Hal Bert, who plays the Baron, makes the most of his one chance as an acrobatic special constable, by giving an astonishing exhibition of tumbling ingenuity.

For the part of the Prince no better choice than Miss Ella Retford could have been made. She has a great song in "The Tanks That Broke the Ranks in Picardy," cleverly set to the tunes of "The Man Who Broke the Bank at Monte Carlo" and "The Bogie Man," and other successful numbers to which she gives piquancy and spirit are "Take Me Back to Blighty" and "Some Night, Some Waltz, Some Girl." There was great charm in her acting, and the love scene in the kitchen between Cinderella and the Prince was distinguished by earnestness and sincerity, and its success was made complete by an enchanting rendering of "A Broken Doll!" Miss Edith Drayson makes one of the prettiest of Cinderellas, playing simply and naturally, and looking particularly sweet in her humble dress of brown. She can captivate, too, in song and dance, and is especially dainty in the minuet danced in the ballroom. A dramatic touch is given to the magic business of the evolution of the fairy equipage by the introduction of a very lurid representation of flames. Miss Florence Barrow dominates this scene as the Fairy Godmother, and acts with no little intensity. She is also a cultured singer. Miss Ethel Callanan is a gallant Dandini, and Miss Ethel Varick, an excellent violiniste, plays a welcome solo. There was a scene of enthusiasm at the close of the performance. Everyone was called, and the principals dragged on Mr. Austen Hurgon, who may be congratulated on a very smooth performance. Mr. Ernest Longstaffe conducted the ladies' orchestra with care and ability.

"THE BABES" AT THE STRAND.

Produced on Dec. 23.

Maid Marian ..... Miss Iris Hoey
Robin Hood .....Miss Kathleen Grey
Basil .... }
Rupert .. } Messrs. Dale and O'Malley
Baron Mugwump ..Mr. Paddy Dupres
Miss Violet Vere de Vere
Mr. J. Schofield, Jun.
Norman .....Little Audrey Hughes
Dorothy .....Little Irene Engleheart
Allan-a-Dale .....Miss Ivy Tremayne
Margery Daw .....Miss May Ronayne
Friar Tuck .....Mr. Harry Courtin
Nurse .....Miss Bessie Middleton
Will Scarlet .....Miss Billie Gill
Little John.....Miss Peggy Thorne
The Babes' Faithful Cat
Miss Pauline Prim
Santa Claus ...Mr. Tom Macfarlane

It isn't every pantomime's luck to find its fun department so well developed at its first performance as did Mr. J. Bannister Howard's production of "The Babes in the Wood" on Saturday. Mr. Fred Bowyer, the maker of the "book," has certainly provided well for the comedians of the cast—four, no less, and all of the right ripe sort. The fun begins straight away after the prologue (where Mr. Tom Macfarlane, the benevolent Santa Claus, "produces" the dream-story for the benefit of the Babes in bed) with the advent of Mr. Paddy Dupres as the bold, bad, bald baronial avuncular relative of the Babes, whose very first jokeful speech, followed up with the tongue-twisting "Tommy Tucker Took a Tin of Tasty Tinned Tomatoes" set him right with the audience; of Messrs. Dale and O'Malley, most mirthful of Robber pairs, who turn up at the ancestral home after any little job of murder that's going, and who are even more dangerously attractive than pantomime "wrong 'uns" usually are (should not this point be looked to in the interests of the national morality?—we pause for a reply); and last, but not least, of Mr. Johnny Schofield, Jun., as the corkscrew-curled schoolmistress, Violet Vere de Vere, the lady who had been married four times, and so came under the head of quadrupeds, and who had something so fascinatingly fairy-story-bookish about her, especially when she danced, that you wouldn't have been a bit surprised to see her turn into a witch any minute and fly off on a broomstick. A place among the comics must be found, too, for the Babes' Cat, animated delightfully by Miss Priscilla Prim, a feline endowed with an extensive meow vocabulary and a command of expression almost human. How the children in the audience crowed and gurgled with joy when she smoked a "clay," and had to run off the stage in a hurry for fear of accidents! Puss was "it" all the time.

Woven in with the story of the Babes is the woodland romance of Robin Hood and Maid Marian. We see the abduction of the Innocents from among the Kate-Greenaway-dressed youngsters in the village school by the bad Robbers disguised in sailor suits and "whizzers"—the vowing of a vow to rescue them by valiant Robin, a handsome figure of an outlaw in the person of Miss Kathleen Grey, who thoughtfully gives them a start while she sings, appropriately, "When You're a Long, Long Way from Home"—the arrival of everybody at the Wood haunted by a crowd of sweet little elves clad in what looks like wisps of moonbeams, who dance daintily, led by Miss Euphan Maclaren, a delightful premiere danseuse, against a background of green leaves and leaping, laughing, fairy fountains all illuminated with coloured lights (a charming scene this)—we see the Robbers' authentic fearful fight, on hobby-horses, with bladders, which rouses shrieks of laughter; and the guarding of the charming Babes (Little Audrey Hughes and Little Irene Engleheart) by a gentle company of robin redbreasts; while Miss Iris Hoey, pretty and poetic as Maid Marian, sings sweetly "Back Home in Tennessee" to an accompanying dance by a dozen or so of cute little coons.

Part 2 brings us to the Fair in the Market-place, Nottingham, a real old English scene peopled with folk in three-cornered hats and knee-breeches and hooped and paniered skirts—all mighty pretty—where, of course, we had "Take Me Back to Dear Old Blighty" from the dashing Robin in khaki (who had previously proved that he could "Yaaka Hula Hickey Dula" with the best of principal "boys"), and a topical song from the same gentleman in company with the Baron and Marian which is going to be a fine number—when they all know the words! A peep into the Baron's Kitchen on our way to the final and effective scene, "The Terrace Gardens," gives us a lively quarter of an hour with the gay and hilarious Boganny Troupe in their clever and much applauded "Fun in a Bakehouse" act. All ends, as it should, in the happy wedding of the lovers, and a very jolly, merry Christmassy show it is!

"MOTHER GOOSE" AT THE LYCEUM.

Produced on Dec. 23.

Mother Goose .... Mr. Fred Hutchings
Squire Badlot .... Mr. Fred Allandale
Colin ..... Miss Rubie Kertheen
Daisy ..... Miss Kathleen Boutall
Johnny ..... Miss Nancy Bevington
Mr. Bumble ..... Mr. Sid Kearns
Mr. Dough ..... Mr. Fred Clarke
Mr. Choppe ..... Mr. Syd Claydon
Mr. Skimm ..... Mr. Harry Gardner
Mrs. Lifter ..... Miss Grace Welmore
Dicky Jones ..... Mr. Harry Farmer
Margery ..... Miss Maie Ash
Tommy Dodd ..... Mr. Tubby Edlin
Quill } The Purcella Bros.
Parchment ..... }
Mr. Bill .....Mr. Fred C. Imbert
Dosey ..... Mr. Joe Briff
Joey ..... Mr. Paul D. Nielson
Gertie ..... Miss Lillian Webb
Ramp and Scamp .. Leopold and Itt
Tempest ..... Mr. Victor Rowlands
Golden Gnome ..Mr. Reginald Maurice
Golden Ray ..... Miss Nancie Freyne
Goosey ..... Mr. Tim Plaford
Jack ..... Miss Victoria Carmen

Messrs. Walter and Frederic Melville have again worthily upheld the Lyceum traditions for good, wholesome fun and splendour in their latest annual, "Mother Goose." Written by that expert pantomime writer, Mr. Newman Maurice, the story is followed fairly closely, with, of course, many interpolated bits of business by the funny men. In the first scene, the Enchanted Glade, there is the usual conflict between the good fairy and the mystic demon, and then we have a novel performance by Mme. Olga's fairy geese—plump birds who work a see-saw, ride a roundabout, etc., much to the delight of the youngsters. In Summermill village, where we see summer fade into winter, a particularly beautiful scene, most of the familiar principals are introduced. Mother Goose, impecunious but always merry and bright, and her gallant young son Jack, are persecuted in the proper melodramatic fashion by that versatile usurper, Squire Badlot, and his faithful and funny henchman, Tommy Dodd. There is an attempt to kidnap Margery, the rightful heiress and Jack's sweetheart; and the old lady's kindness to the goose who lays the golden eggs meets with its just reward.

Apart from the scene already mentioned—with a very tasteful and effective red, white, and blue ballet—the Valley of Gold and the Wedding Palace are other fine sets designed and painted by H. K. Browne, C. A. Jackson, and the Lyceum Studios; and Ye Olde Shoe and the Village Stores, in both of which fun of the merriest predominates, are two other sets that specially call for mention.

For the seventh year Mlle. Rosa has arranged the fairy ballets; and that accomplished and graceful young premiere danseuse, Miss Ninette de Valois—a beautiful picture in golden tissue—is seen here again, her wonderful pirouettings calling forth the heartiest applause. Miss Joan King is another clever dancer whose solo is admirably executed; and the members of the children's ballet of the Lila Field Company, supported by the Lottie Stone Troupe, combine to make up a crowd of terpsichorean experts who contribute largely to the attractiveness and success of the pantomime.

Miss Victoria Carmen, who plays that gallant lad Jack, is admirably equipped in every way for the part of principal boy, her sweet, cultured voice being heard with delight in "Some night, some waltz, some girl," "Back to Blighty," and other numbers, and she also joins with Margery in the popular "Baby Doll." Miss Maie Ash is a blithe and bonny Margery, acting and singing throughout in delightful fashion. She has a prettily worked song in "My mother's rosary," and shares with Mr. Fred Allendale in many diverting interludes, notably the type-writing drama and the luncheon fiasco. The fun is quite safe in the hands of Mr. Fred Hutchings as Mother Goose, Mr. Fred Allandale as Squire Badlot, and Mr Tubby Edlin as Tommy Dodd. Mr. Hutchings makes a very droll dame indeed, and is responsible for much hearty laughter throughout. Mr. Allandale is untiring in his efforts to create merriment, and has some very funny wheezes, the O.H.M.S. telegram business, to mention only one, being capitally worked, as is the "Yaaka Hula" serenade. Mr. Tubby Edlin, who never forces the fun, is associated with Mr. Allandale in most of the comic interludes, and is especially humorous in the Village Stores scenes. Didn't the Tommies laugh at the description of the goose that was passed for garrison duty abroad! Altogether a capital trio of comedians, who never spared themselves. The comic eccentricities of Joe Briff and company in the Café de Luxe scene, the waltz of Miss Webb and Mr. Briff in Mother Goose's garden are specialities that pleased immensely, and Miss Nancie Freyne, who played the good fairy, Golden Day, has an admirably rendered song in "The roses have made me remember." Other members of the lengthy cast all contribute valuably to the success. Mr. Ernest Vousden, the musical director, has arranged and composed the music.

"THE HOUSE THAT JACK BUILT" AT THE PALLADIUM.

Although only inaugurated within the last few years, the annual pantomime at the Palladium has now become a regular Christmas institution in town. This year's production, "The House That Jack Built," has again been entrusted to the capable hands of Messrs. Julian Wylie and J. W. Tate, and the high and uniform standard of artistic excellence associated with the work of this talented couple is well maintained. A huge audience gathered on Tuesday afternoon to witness the first performance. The children were there in multitudes, their faces bright with excitement, and the spirit of Christmas seemed reflected in every smiling countenance. For one thing is certain, and that is that the children are going to enjoy themselves at the Palladium this year, for not only is the show of the good old-fashioned type so beloved of juvenile hearts, but also the story of the pantomime is not one which is very frequently used, and the youngsters always love to see something fresh. The author, Mr. George M. Slater, has provided an admirable book, filled to the brim with merry quip and jest, and instinct throughout with the jovial Yuletide feeling, as is also the case with the lyrics supplied by Mr. Clifford Harris. In fact, the work has been done surprisingly well, for in cold truth the story of the architectural and structural activities of Jack is not by any means the most exciting of pantomime tales. However, the plot of a pantomime is only the slender foundation upon which the huge superstructure of rippling merriment and gorgeous scenic display is reared, and in this way the most has been made of all the opportunities.

After a spirited overture of popular songs, played under the direction of the genial Mr. J. Sullivan Brooke, we are introduced to Jack at Barleycorn Farm. The farm has, under the aegis of Farmer Barleycorn and Dame Durden, got into a very sorry state. So much so that the farm hands strike in a body, and the situation is only saved by Jack offering to run the show on co-operative lines. In the next big scene, the Barn, we are indebted to the machinations of the Demon, and also, of course, to the admirable mechanical scenery, for a most realistic reproduction of an earthquake. Amid the consequent ruin and desolation Jack discovers the key which enables him to disclose to his audience the wonders of Blossomland, a gloriously beautiful scene, garlanded and festooned with flowers of every description.

At the beginning of the second act we find ourselves transported to the grounds of the Palace of Byzantia, where a brilliant and coruscating pageant of the Allied Ambassadors is held, and where Jack learns that before he can claim the hand of the beautiful princess he must perform the apparently impossible task of building a palace within a day. This transpires, however, to be a very trifling matter to the good Fairy Flora, and after an amusing, if somewhat noisy, scene, illustrative of the laying of the foundation stone, we pass to the entrancingly beautiful Wedgwood set, where the pantomime ends amid a blaze of colour.

The all-important part of Jack is in the hands of Miss Nora Delany, one of the finest of principal boys, debonair and charming, and equipped with a voice of beautiful timbre, which she uses in several bright and melodious numbers. Among these may be singled out "We'll all have a holiday in the summer time," a good typical ditty; "They called it Dixieland" and "It's a long way to my home in Kentucky." The part of the Princess has also an excellent exponent in the shape of Miss Susy Belmore, who scored one of the successes of the afternoon in the now famous "Broken Doll" number; Miss Nancie Vivien is duly soft, tender and winsome as Madge, and Miss Josset Ellis invests the part of Lord Bertie with the requisite amount of easy nonchalance.

Another great success was the Fairy Flora of Miss Elizabeth Hyde, who is, of course, the talented singer of the Femina Quartette. She did ample justice to the songs allotted her, notably "You gave me a smile," a very attractive ballad. To provide the necessary comic relief a host of people are employed. At the head of the list stand Mr. George Goodfellow and Miss Jennie Gregson. Mr. Goodfellow, as Soft Sammy, the village idiot, is too funny for words, whether exploiting the humours of a spoof academy for cinema acting or trolling blithely a capital chorus number, "I do like a nice jam roly-poly," which the audience positively ate up with avidity. Miss Gregson spends most of her time attired as a special policewoman, and arrests plenty of the audience's attention. She shows herself to be the mistress of cross-talk work, and her natural and easy-going style is delightful to watch. Quite a success also was the Farmer Barleycorn of Mr. Bernard Dudley, and when he obtained his opportunity he showed us that he had a remarkably resonant baritone voice—his rendering of "There will be some dirty weather around the Needles" being excellent, although the song is not quite so nautical as its title suggests. Another capital performance is that of Mr. Robb Wilton, as Dame Durden, who also has a very entertaining number in "You've got to put up with it." Mr. Leslie Styles' well-modulated baritone voice is heard to good advantage in a patriotic number, and he also puts in some good work as a Tommy just home from the trenches. In addition, there is a distinct find in Mr. Klitgaard, who plays the part of the Demon; with song, in this case a beautiful rendering of "Myself when young," which is so impregnated with Eastern philosophy and feeling. Too much praise cannot be given to Mdlle. Mehro for her admirable pas seuls, and the work of the Six Martell Girls, particularly in the Dance of the Dryad, is also worthy of the highest commendation. It remains to be added that the pantomime, which was produced by Mr. Phil Howley, was received with every mark of approval.

"DICK WHITTINGTON" AT CROYDON HIPPODROME.

Produced on Dec. 23.

Alderman Fitzwarren..Mr. Cliff Goldin
Dick Whittington ..Miss Marie Reeve
Alice Fitzwarren..Miss Dorothy Lloyd
Idle Jack ..... Mr. Leo Bliss
Hannah ..... Mr. Fred Lincoln
Tommy ..... Mr. Leon Dubois
The Demon Rat ..Mr. Henry Stevoni
Fairy Bow Belles ....Miss Esme Ray
Bosun ..... } The Gladwells
Mate ..... }
Emperor of Morocco..Mr. E. R. Holway
Princess Sunbeam....Miss Cal Marvin
Captain Dasher ..Miss Rita Greedon

The Bells of Bow are likely to infuse joy into the beaux and belles of Croydon, for the strong point in the Croydon Hippodrome's second annual pantomime is the comedy. Mr. Herbert Lloyd, who is responsible for the book, lyrics, and production, has provided a store of good things in each. He has kept fairly well to the old story as we know it, and begins with a fairy Bow Church Belfry, where the beginnings of the story are laid. After a visit to Fitzwarren's shop we are taken to Highgate Hill, which is without doubt the scene of the pantomime. It is a beautiful set, to which real rabbits and pigeons lend realism. Indeed, the Four Sisters Oxlee, who trip the light fantastic in this scene several times, nearly stepped on one bunny or the other's tail, much to the delight of the audience. The Docks scene, the Saucy Sally, the Open Sea, the Palace on the Island, and, finally, the Guildhall, amongst others, follow very rapidly, as the exigencies of a twice-nightly performance demand, and all are greatly admired.

Miss Marie Reeve makes a fine-figured principal boy as Dick, and provides a combination of dash and daintiness that is very pleasing. Of course, it was only natural that her songs should savour of the Front, and both of them, "Till the Boys Come Home" and "Take Me Back to Dear Old Blighty," were sung excellently, both obtaining hearty recalls. The duet, "Fancy You Fancying Me," she sang in conjunction with Miss Dorothy Lloyd, who makes a big success as Alice. Miss Lloyd is eminently suited for the rôle of principal girl, and one quite readily appreciates Dick's admiration for her. She sang and danced "Kentucky Home" in fine style, and also had another duet with Mr. Leo Bliss, "Where the Red Roses Grow," which went exceedingly well. Miss Esme Ray is a pretty Fairy Bow Belles, with clear enunciation and a sweet soprano voice. She was loudly applauded for her rendering of "A Dream of Delight." Miss Cal Marvin as Princess Sunbeam does not come on the scene until late, and when one heard her rendering of "My Hickey Hula" girl one wished she had been heard before. Miss Rita Greedon, in the small part of Captain Dasher, of the Saucy Sally, was successful.

Among the mere men Mr. Cliff Goldin makes an admirable Alderman Fitzwarren. "The Tanks that Broke the Ranks" is a number admirably suited to his style, and his speciality dance in Scene 3 Part 2 was excellent. Mr. Leo Bliss is an ideal Idle Jack, and scored a big hit with his "Tommy Tucker" number. As the Dame Mr. Fred Lincoln was very funny, his "Baby Show" song being quite unique. Mr. Leon Dubois as the Cat and Mr. Henry Stevoni as the Rat respectively make those animals quite realistic, and the children present just revelled in their antics. The Gladwells, as Captain and Mate of the Saucy Sally, do all that was expected of them, and their two simultaneous song and dance numbers earned loud applause. Mr. E. R. Holway completes the cast as the Emperor of Morocco. The Four Sisters Oxlee in several terpsichorean efforts are quite successful.

The dresses, by Mme. Basadella, are magnificent. Mr. Max Whittaker is the able musical director, and Mr. Fred Tripp stage manager, whilst the whole show has been produced by Mr. Herbert Lloyd under the direct supervision of Mr. R. Carter Slaughter.

Mr. E. Leslie Conroy, who is the courteous general manager for both Croydon and Richmond Hippodromes, is to be congratulated on the success his management has achieved.

"DICK WHITTINGTON" AT CLAPHAM.

Produced on Boxing Day.

Dick Whittington .. Miss Peggy Walsh
Alderman Fitzwarren
Mr. George Cooper
Alice Fitzwarren....Miss Molly Milne
Susan Stewpan.....Mr. Luke Forster
Idle Jack .....Mr. Walter Wade
Captain..... }
Mate ..... } Phil Rallis Trio
Melodia ..... }
Emperor of Morocco..Mr. Joe Freeman
Princess Zulieka.....Mlle. Nyaha
Rodentia, King Rat ....Mr. E. Spate
Thomas, the Cat....Mr. Alfred Rhodes

Mr. Gulliver's production of "Dick Whittington" opened most successfully on Boxing Day at the Grand, Clapham Junction. Although thoroughly up to date in many respects the author of the book, Mr. Alec Flood, has adhered faithfully to the story of the successful youth who—with the advantage of a sound historical basis—makes his 'prentice way from penury to Lord Mayorship annually to the great delight of the children, old and young, to whom the pantomime is a great event. We congratulate the producers upon their successful retention of the best features in the old-fashioned pantomime, with plenty of good knockabout fun and a lavish array of gauze and glitter. The show showed some signs on Tuesday afternoon of under-rehearsal, but as the material is there all right no doubt by the time this notice appears in print it will be playing quite smoothly, and have become one of the best fun-makers in the suburbs.

One of the noticeable features of the production is the fact that there is less of the popular type of ballad; that the songs are, with some notable exceptions, original and fitted to the story. One of the exceptions is, of course, the melodious "Yaaka Hula Hickey Dula," which is rendered in a quite fresh and fetching manner by Peggy Walsh, who plays the intrepid Dick. This attractive young lady, besides making a fine figure of the principal boy part, has a deep contralto voice, which she uses to good effect in this and her other numbers. Another clever little artiste, who sings and acts with a good deal of charm, is Molly Milne, who is cast very successfully for the part of Alice Fitzwarren. She has some good numbers, and her pretty soprano voice is particularly suited in the dance melody song in the third scene, which was delightfully rendered. There can be no complaint about the quality of the comedy in the show. There is a real element of freshness and originality in the fun-making, and

A NEW YEAR'S GREETING.

To all our friends both near and far
A message we would send—
No matter what your troubles are,
May this year see their end.

Although last year has been a strain
To all of us in some way,
None of us relief would gain
By making each a "glum" day

A simple gift, a friendly smile,
A little kindness shown,
May cause us to forget awhile
The Sorrow we have known.

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New Year, 1917.

all the comedians deserve the highest praise for their share in the success.

Excellent work was contributed by Walter Wade, who played Idle Jack with a good sense of comedy acting, and as a speciality contribution to the programme gave one or two excellent imitations, including a duet sung in two different male voices. As Susan Stewpan Luke Forster played with more discretion, but no less humour than one expects in these dame parts. Some of the best fun is made by the two male members of the Phil Rakis Trio, who, especially in the Kitchen scene, performed some of the funniest knockabout business that we have seen for some time. The lady member of the trio, although we were unable to hear her lines, played Melodia, the Spirit of the Bells, very gracefully. Cast as Thomas, the Cat, Alfred Rhodes played with a real sense of the feline, and, incidentally, performed some extraordinary contortionist feats in one of his scenes; and George Cooper appeared very successfully as Alderman Fitzwarren. In smaller parts Mlle. Nyaha very gracefully as Princess Zulieka, Joe Freeman did good work as the Emperor, and E. Spate's dignified presence and impressive voice had excellent opportunities in the part of Rodentia, the Rat King.

Mr. Alec Flood, who is also the producer, deserves the credit of a good all-round production, and is to be congratulated upon the nine excellent scenes (all of which were designed and painted at the L.T.V. Studios), and the clever use he has made of the various talents of the well-composed company.

The ballets and dances in the pantomime, which need pulling together and tightening to be thoroughly successful, are arranged by Madame Elise Clerc, and the music is by Mr. Harold P. Harris.

"CINDERELLA" AT THE MARLBOROUGH.

Pantomime, produced on Boxing Day.

Cinderella .....Miss Elsie Gregory
Rudolf .....Miss Enid Bell
Choddles .....Mr. Fred Lawrence
Archibald, Baron Bluffem
Mr. Frederic Bentley
Daisy .....Mr. Martin Adeson
Dandini .....Mr. Neville Delmar
Arethusa .....Miss Rita Rae Vivian
Mopsa .....Miss Marie Brian
Princess Roxana .....Miss Helen Hart
Gaston .....Miss Netta Westcott
Cop .....Mr. Laurie Leslie
Catchem .....Mr. Edward Stanley
The Fairy Godmother
Miss Leslie Graham
Malevolentio ....Miss Mabel Lambeth
Icicle .....Miss Daisy Buckland

The heroine of the pantomime at the Marlborough Theatre, Holloway, is Cinderella, and there is surely no character that has achieved greater popularity in the whole range of nursery lore than the maid who, in spite of her lowly position, eventually becomes the bride of a real live prince. Messrs. A. M. Thompson and Robert Courtneidge are responsible for the book, and while most of the songs are selections from the usual sources, special numbers have been composed by Mr. Alfred Haines and Mr. James Haworth, the conductor.

The Marlborough has always borne an enviable reputation for the general excellence of its Christmas productions. "Cinderella" is calculated to enhance that reputation, for nothing has been left undone in any single department on which depends the success of a modern pantomime. It would certainly not be easy to discover a daintier Cinderella than Miss Elsie Gregory—a Cinderella, too, who can not only sing sweetly, but is also a clever violin player. A solo on the instrument by Miss Gregory was received with much favour. Small wonder that the Prince fell in love with this accomplished young woman! And could one find anywhere a finer-looking Prince than the Rudolf of Miss Enid Bell, whose rendering of "A long, long way from home" and other songs marks her as an excellent vocalist? Mr. Neville Delmar is a dashing Dandini who scores all through. Vocally he does justice to the soldiers' popular ditty, "Take me back to dear old Blighty." As the Princess Roxana Miss Helen Hart does exceedingly well. The comic business is of the best. Mr. Frederic Bentley plays the part of Baron Bluffem with a keen sense of humour, the butt for which is generally the buxom lady—the Baron's "second venture"—who is known as Daisy, and a very full-blown daisy she is. This character has a capital representative in Mr. Martin Adeson, whose dame—a first cousin to Mrs. Malaprop—is a very amusing creation. Mr. Fred Lawrence as Choddles, the baronial retainer, is one of the chief fun-makers; he is a comedian of tried experience, and gets home with his ditties, "A glass of ginger wine" and "Brown Bread." Then there is Miss Rita Rae Vivian, who puts plenty of vivacity and go into her portrayal of Arethusa, daughter of the Baroness; while Miss Marie Brian is quite up to the mark as the second daughter, Mopsa. A comical couple are Cop, a broker's man, and his assistant, Catchem, these characters being safely entrusted to Mr. Laurie Lester and Mr. Edward Stanley. Miss Netta Westcott is smart as Gaston, the Prince's equerry, singing "A rose, a kiss, a ring," with good effect, and the courtiers, whose titles have been taken from local places, are embodied by a number of good-looking young ladies. Miss Leslie Graham is an attractive Fairy Godmother; and Miss Mabel Lambeth as Malevolentio, and Miss Daisy Buckland as Icicle, also deserve a word of praise. Some most effective dances, arranged by Miss Madge Martin, are introduced by the Eight Sunbeams troupe; and the pantomime has been produced under the sole stage direction of Mr. J. F. Graham.

"SINBAD THE SAILOR" AT KENNINGTON.

Produced on Dec. 23.

Sinbad .....Miss Irene Dillon
Mrs. Sinbad .....Mr. Harry Bickley
Captain Tom ....Mr. Tom E. Sinclair
Bill .....Mr. Walter Adams
Tinbad .....Mr. W. H. Kirby
Hinbad .....Mr. Fred Fowler
Prince Abdallah..Miss Ruby Wentworth
Zobedie .....Miss Dainty Doris
Zuleika .....Miss Katrina Blakowski
Biddy .....Miss Lola Patey
Old Man of the Sea ....Mr. Lewis Earl

A hearty welcome awaited Messrs. Milton Bode and Edward Compton's pantomime from a crowded house on Saturday. The old theme of Sinbad and his adventures has been reset with fresh scenes and brought up-to-date by the introduction of numerous topical and popular songs, while the humorous business is real fun.

The opening introduces us to Davy Jones's gloomy locker, where the Fairy Crystal delivers a prologue, well spoken by Miss Sheila Gale. At the Port of Balsora, a very fine scene, we are introduced to the leading characters, who soon get to work at funmaking. A particularly good scene is the deck of the ship. The Diamond Valley, which finishes the first part, is a very rich production. The ballet of jewels, performed by Miss Madge Martin's troupe of dancers, the grouping and arrangement of the chorus with their artistic and beautiful dresses, contributing to form a splendid picture.

Miss Irene Dillon made a real hit as Sinbad, and sang "Take Me Back to Dear Old Blighty" and "Some Night, Some Waltz, Some Girl," with irresistible spirit. Miss Dainty Doris is sweet and refined as Zobedie, and her songs, "Back Home in Tennessee" and "In the Valley of the Moon," together with her dainty dancing, well merited the enthusiastic applause aroused. Miss Ruby Wentworth makes a charming Prince Abdallah, and her song, "The Broken Doll," together with her neat dancing, were highly commended. In the part of Zuleika, Miss Katrina Blakowski gives several specimens of different styles of dancing, the most popular being a classical example set to Chopin's waltz in D flat. The song and dance, "Alabama Jubilee" also secured favour. Miss Lola Patey as Biddy acts well throughout, and her song, "A Bit of Blarney," was very well delivered.

Mr. Harry Bickley does well as Mrs. Sinbad, and with "The Tanks that Broke the Ranks" obtained the success of the evening. Mr. Tom Sinclair and Mr. Walter Adams as Captain Tom and Bill keep the audience well amused whenever they are on the stage. The former sings "Shall Us? Let's!" with a fine sense of humour. Mr. W. H. Kirby has a fine part as Tinbad, his clever dancing, humorous sallies, and genuine fun helping valuably in the success attained. The pantomime concludes with a brilliant scene depicting the pageant of Empire, which, with its splendid dressing, patriotic emblems, and gorgeous setting form a fitting conclusion to a bright and witty production.

"CRUSOE" AT HAMMERSMITH.

Robinson Crusoe ..Mr. Jamieson Dodds
Polly Primrose .....Miss Elsie French
Ben .....Mr. Albert Le Fre
Bill Atkins .....Mr. Fred Wolgast
Daniel Defoe and Jack the Slacker
Mr. John Rorke
Captain Kidder and Farmer Jarge
Mr. Tom Barker
Rosey-Posey ....Miss Kathleen Gordon
Hildebrand .....Miss Cecily Derrick
King Na Poo the 19th
Mr. Billy Farrell
Queen Gaba, Mistress Crusoe, and a Barmaid .....Miss Nora Emerald
Eric and Iris { Stella Swinhoe and Little Connie Seymour
Man Friday .....Mons. Wania
Goliath and Herald ..Mr. Geo. Major
Vandordecken .....Miss Jones Spencer
Mermaid .....Miss Miriam Callaway
The Dog, the Parrot, Monkey, Bear, Ostrich, Frog, Crocodile, Elephant, the Dwarfs, the Hunters, &c.
Donaldson Bros. and Company

Mr. Mulholland's annual this year is the favourite "Crusoe," re-told in a new way by "Jay Beahm." The wonderful old tale keeps pretty well to the text though, and should form a decided attraction. It is divided into three acts. Crusoe is undertaken by a male; his sweetheart Polly, in order to follow him in his adventurous career, disguises herself as a boy, thereby becoming "principal boy," and her brother Ben becomes "Gladys," the cook, in order to watch over her. These are the principal innovations.

In Act I. Daniel Defoe, standing on a pedestal, starts the ball rolling by introducing the story, and we are then taken to the Home of Crusoe. He is with friends at the village inn when word is brought that the Press Gang are on the look out for men. The villain, Bill Atkins, being flouted by Polly, immediately bethinks of getting Crusoe out of the way by means of the Press Gang, and puts them on the track of Crusoe, but through the manœuvring of Ben, Atkins himself is pressed. Crusoe has, however, made up his mind to go to sea, and therefore Polly and Ben make up their minds to follow as before indicated. Before the scene closes Ben sings a delightfully amusing song, accompanied by dances, called "The Dancing Family." Crusoe's patriotic song with full chorus will undoubtedly bring forth loud applause, "He's a Rare Good Fighting Lad," and the duet between Crusoe and Polly, "You Gave Me Love," will please everybody. In Scene II., a country lane, we have Hildebrand singing "The Most Wonderful in the World," and Atkins indulging in "Shall Us? Let's!" And then for Scene III., the Port of Hull, an attractively-built scene, which reflects great credit on the artist. Here all the characters arrange to go on board the "Lively Polly." The song in this scene, "I Was Going Back Home Until I Met You," sung by Atkins and Mrs. Crusoe, is an effective one, and with the dance will be most popular. Polly sings, "In the Good Old British Style Every Tommy has a Girl Somewhere," with spirit; the Metro. Troupe of Dancers dance to dainty strains, and the act winds up with "Loading Up the Mandy Lee," forming an attractive tableau.

On board the "Lively Polly" Atkins and his myrmidons arrange to have the ship torpedoed, but being overheard by Gladys, a desperate combat takes place; the result, however, is that the ship is wrecked. Before this denouement there have been several diversions on board, the captain having given permission for a concert in which the characters participate. Gladys gives an amusing song of "Tanks," Rosie and Hildebrand sing "Some Night, Some Waltz, Some Girl"; Eric and Iris perform a pretty little pas de deux; Crusoe sings with powerful effect "There's a Ship that's Bound for Blighty"; Mons. Wania gives an electric dance, and the Metro. Troupe dance a hornpipe.

Scene II. of the second act is "The Wild, Wild Sea," where we see the parties escaping from the wreck, then to the sea coast, and afterwards to a cleverly contrived scene, "The Jungle," where we meet the celebrated Donaldson Brothers and company, impersonating all the different animals and birds in excessively ludicrous fashion. Here we meet King Na-Poo, the civilised cannibal, and all his tribe, and here it is that Crusoe adopts Friday as his servant. In this scene Rosie sings daintily of "The Broken Doll"; Rosie, Hildebrand, Queen Gaba, and Ben sing "Are You from Dixie?"; and the King delights us with that extraordinary named but most melodious Feldman song, "Yaaka Hula Hickey Dula." In Crusoe's cave, where we find him installed, and looking pretty comfortable, Polly enters and discloses herself to Robinson, and they indulge in singing "Fancy You Fancying Me." All parties are now approaching good terms except Atkins, who is exposed as a German spy, and everything winds up happily in the King's Palace.

Crusoe is happily impersonated by Mr. Jamieson Dodds, whose singing is beyond reproach. Polly finds a dainty figure in Miss Elsie French. Mr. Albert Le Fre, a ripe comedian, is really funny as Ben and Gladys, and will become more so. Bill Atkins, as played by Mr. Fred Wolgast, will be a feature of the pantomime, his gags being uproariously funny. Mr. John Rorke is a good Daniel Defoe and Jack the Slacker, and Mr. Tom Barker works hard as Captain Kidder and Farmer Jarge. Rosie-Posey and Hildebrand are nicely interpreted by Miss Kathleen Gordon and Miss Cecily Derrick. Mr. Billy Farrell is an excellent King Na-Poo, and Miss Nora Emerald as Queen Gaba and Mrs. Crusoe gives exceedingly good renderings. Eric and Iris are two clever children, named Stella Swinhoe and Connie Seymour. Friday is energetically played by Mons. Wania, and Goliath and Herald are performed in miniature by Mr. George Major. Miss Jones Spencer is a dramatic Vanderdecken, and Miss Miriam Callaway is an enticing mermaid. The music of Mr. Alfred C. Toone is charming, and his selections are judicious and certain of popularity. The production is supervised by Mr. Mulholland, and well stage managed by Mr. Nelson Barry.

"MOTHER HUBBARD" AT DALSTON.

Produced on Dec. 23.

Goody Two Shoes
Miss Millicent Edmonds
Mother Hubbard .... Mr. Jess Sweet
Fido, her dog ..... Mr. B. Zola
The Squire ..... Mr. Reg. Ewen
Reggie .....Miss Jennie Lynwood
Dorothy .....Miss Rosaire Derra
Chocolate .....Mr. Tom E. Finglass
Jack, a huntsman .. Miss Violet Field
Mary ..... Miss Betty Brown
Timothy Tacks .... Mr. James Prior
A Wild Deer ..... Mr. A. Swallowtail
Tric ..... Miss Norah Walker
Antic ..... Miss Margaret Derra

Mr. J. Langdon Lee, the lessee and manager of the Dalston Theatre, is giving his patrons what may be termed a quite up-to-date version of the story of "Mother Hubbard" as his third Christmas pantomime. The Dalston has always been noted for its sprightly pantomimes, and Mr. Langdon Lee has even more than sustained the reputation. Mr. F. Leslie Moreton and Mr. Guyton Heath are once again the producers of the Christmas annual, which fully merits the description of "a brilliant entertainment of unique conception and originality." The book is by J. Hickory Wood, and the music, which is tuneful throughout, has been composed and effectively arranged by Mr. Fred Camp and Mr. Michael Dwyer. The orchestra has been largely augmented, and there is a full ballet and chorus. All the concerted pieces prove pleasing to the ear. Mr. Fred Camp is conductor.

The title-rôle is sustained by Mr. Jess Sweet, who makes a capital Mother Hubbard. He is an old favourite with Dalstonians, having been one of the "Aladdin" cast there two years ago. The Dame's dog, Fido, is cleverly portrayed by Mr. R. Zola, whose canine imitations are evidently the result of watchful study. Miss Millicent Edmonds is a charming Goody Two Shoes. She sings well, especially the composition introduced in the Fairy Dell scene, where, even in the very atmosphere of Fairyland, the predominating military note of song and chorus takes the public fancy. Mr. Reg Ewen plays the Squire heartily, singing a good song about wine. Miss Jennie Lynwood as Reggie, his son, a Naval cadet, looks very handsome in several striking costumes, and makes a great success, her dashing appearance and charm of manner adding special effect to a song about "Some night, some waltz, some girl." Miss Rosalie Derra is decidedly pleasing as Dorothy, the Squire's ward from India, and with Jack, the huntsman, her lover, a character well played by Miss Violet Field, takes part in a duet, "O, you great big loving kid." Mr. Tom E. Finglass, as Chocolate, Dorothy's servant, is one of the chief attractions. He sings some songs of the Coon class with much success, and also dances well. Mr. James Prior plays Timothy Tacks, the village cobbler, who is a slave of the Imps, and his song, conveying the request, "Cut me off a little bit of roley-poley," whets the appetite of the audience for more. Miss Betty Brown does well as Mary, a maid-of-all-work, and causes amusement with a song about crinolines. Mr. Swallowtail, Miss Nora Walker, and Miss Margaret Derra each do well.

Specialities are introduced by Mme. A. Victor's Troupe of Juveniles, and by Mr. Tom E. Finglass, assisted by Miss Gay Persse. The ballets and incidental dances have been arranged by Miss Ina Alston. Some of the best of the scenic effects include the Village Green, the Fairy Dell, and a ballet emblematic of Good Luck, each doing credit to the scenic artist, Mr. K. McLennan, junr. The stage manager is Mr. Alan Williams, and the general manager Mr. Ivan Cleveland.

"BEAUTY AND THE BEAST" AT BRIXTON.

Rosebud .....Miss Gladys Carlton
Aconite .....Miss Sadie Sadler
Nightshade .....Miss Mabel Saxby
Will o' the Wisp .....Miss Iris Goode
Prince Amor .....Miss Alice Belmore
Beast .....Mr. Harry Bristow
Buttons .....Mr. Tom E. Sloan
Beauty .....Miss Maudie Olmar
Aggie .....Mr. Fred de Vere
Maggie .....Mr. Newman Maurice
Orlando .....Miss Hazel Glade
Sir Marmaduke Pipton
Mr. Teddy Grant
Roland and Rogers
Messrs. Ferguson and Mack

A crowded and enthusiastic house greeted this production at the Brixton Theatre on Boxing Day, the old nursery story embellished with beautiful scenery and gorgeous dresses proving a pronounced success. Miss Alice Belmore as Prince Amor was very good; the scene of her transformation and vice versa was cleverly carried out. Miss Maudie Olmar as Beauty sang and danced excellently, her songs, "The roses have made me remember," "Fancy me fancying you," "Broken doll," and "You are my baby," all proved to the liking of the audience. Miss Hazel Glade, as Orlando, scored immensely with her songs, "Take me back to dear old Blighty," "Why shoudn't we sing?" and "All Scotch." Mr. Fred de Vere and Mr. Newman Maurice were prime favourites as the two ugly daughters; Mr. Maurice's songs, "These dark nights" and "Six short soldiers," causing roars of laughter. Buttons, the page, was smartly played by Mr. Tom E. Sloan, his songs, "I can't do my bally bottom button up" and "I might—but I might not," together with his patter and humorous antics, kept both youngsters and grown-ups amused all through. Mr. Harry Bristow was a fearsome-looking Beast; he acted the part convincingly and cleverly. Messrs. Ferguson and Mack, knockabout comedians, brought down the house with their acrobatic eccentricities. Mr. Teddy Grant was well suited as the Merchant, and his song, "Shall us? Let's," was cleverly rendered.

Miss Gladys Carlton made a charming Fairy Rosebud; her songs, "A rose, a kiss, a ring," "Some night, some waltz, some girl," were given with refinement and delicacy. Miss Sadie Sadler acted well as the Witch, and the dancing of Miss Iris Goode evidenced considerable skill.

Mr. Maurice Newman is to be congratulated on an artistic and tasteful production. The mounting and dressing left nothing to be desired; the chorus was well trained, and the incidental music was cleverly arranged and composed by Mr. W. Burton Manning.

"ALADDIN" AT WIMBLEDON.

Produced on Boxing Day.

Aladdin .....Miss Connie Emerald
The Princess Balroubadour
Miss Gertrude Newson
The Emperor of Chino-Japan
Mr. Cyril Dane
Abanazar .....Mr. Billy De Voy
The Widow Twankey
Mr. Malcolm Scott
Pekoe .....Miss Violet Lindsey
Y'Lang Y'Lang
Miss Clarice Barrington
Oh I Sai .....Mr. Paul Relph
Fetch Tchin .....Miss Prue Temple
Tchar Ming .....Miss Anna Russell
Nun Wus .....Mr. Alvin Sawyer
Gee-Pe-Ho .....Miss Guinivere Shilton
Radaz (Geni of the Lamp)
Miss Grace Edwards
Annador (Spirit of Love)
Miss Peggy Evans

Another undoubted success can this year without any shadow of doubt whatever be accorded to Mr. Mulholland, to Mr. G. F. Keppel-Stephenson, the excellent producer; to Mr. Malcolm Scott, Miss Connie Emerald, and every member of the clever company, who work with a will and all together to keep things up to a high pitch of merriment for over three hours. Aladdin, as played at the Wimbledon Theatre, is a very old favourite built up on new and fresh structure, but with the groundwork and foundation of the fairy tale still left untouched. While the visit to the cave, the jewels, the exchange of the old lamp for the new, are still in evidence, by way of novelty we have a scene in the aeroplane factory, the Casino at Vogueville-on-Sea, the Malachite Palace, and a capital scene, "In the trenches." In all, there are ten scenes, and in the Cave of the Lamp, the last of the first act, three fine tableaux are shown; one, "Wealth," then "Glory," with a figure in white with sword and garland shown while the bars of Elgar's "Hope and glory" are sounded by the orchestra, and "Love."

Miss Connie Emerald is a smart, sprightly young Aladdin, and looks splendid in her different handsome costumes. She sang "Back to dear old Blighty" and "I love a pi-ann-ah" both successfully. Miss Gertrude Newson was a very desirable Princess Balroubadour, whom it was no wonder had several admirers; she rendered "Roses all the way," and a stirring song "Old Big Ben" with marked approval from the audience, which was quite half composed of the kiddies, who, as of yore, revelled as kiddies ever did and ever will in pantomime, and its lore. Miss Violet Lindsey was a dashing Pekoe, and sang well. One of her songs was "It's a long way to old Kentucky," and in the duet with Miss Claire Barrington, "Fancy anybody fancying me," she also won applause. Miss Barrington "made good" with a couple of smart ditties, "Every morn you heard them saying good-night," and "Willie, will you leave off winking?" Miss Grace Edwards looked handsome as Radaz, and delivered her lines cleverly.

Malcolm Scott as Widow Twankey! Of course, needless to say, he was immensely droll. His costumes were of the quaintest, his serious demeanour most comical, and his special scenes, including a duologue in broad Lancashire with "another lady" and peculiar moving furniture, caused roars of laughter. His two songs were the one on musical instruments in the orchestra, called "Well, I've had my chance," sang in a radiant "creation," and in the second act "Good old sport." Mr. Cyril Dane played the Emperor well, but had not much to do beyond singing "Motherland," which he did in good style. Mr. Billy De Voy was amusing as Abanazar, and special praise must be given to Mr. Paul Relph for capital singing and dancing as Oh I Sai, a Chinese servant. His songs, "The old maids' ball," and "Where did Robinson Crusoe go to?" were excellently rendered. The trenches scene was richly humorous, and concluding with a song given by the quartet of Tommies with the chorus, "'Cos we 'as to," met with a big reception. The augmented orchestra was under the direction of Mr. Ganmor Morgan. Mr. Thomas J. Piggott is now the acting manager of the theatre, and Mr. W. Biddlecombe the general manager for the pantomime.

"CINDERELLA" AT KINGSTON.

One of the best pantomimes that has been seen at the County Theatre is that presented on Saturday, Dec. 23, by Messrs. Sydney Bransgrove and Dennis Bradley, who, for their first "annual," have chosen the popular nursery fairy tale "Cinderella." The book, by Mr. Horatio Wilkes, has been taken from Perrault's wonderful collection of fairy tales "Les Contes de la Mère L'Oie" and Etienne's opera "Féerie Cendrillon" in the principal incidents with one or two original developments, and the result, played by a galaxy of footlight favourites, is a delight to the children and grown-ups alike. Mr. H. Renton Gardner has composed, selected, and arranged the music, and skilfully conducts an augmented orchestra, Mr. Ivan Berlyn being responsible for the production.

A pretty and sweet Cinderella has been found in Miss Bertha Verral, and she made a great vocal hit in "The Roses Have Made Me Remember" and again with the Prince in "I Know I Shall Still Love You," her acting throughout being delightful. Miss Gwladys Soman is a dashing principal boy Prince Charming, and was enthusiastically applauded for her rendering of "There's a Long, Long Trail," "There's a Ship That's Bound for Blighty," and "Some Night, Some Waltz, Some Girl." A charming and dainty Dandini is seen in Miss Kathleen Crowther, and she sings well "You've Got to Do It," "Yaaka Hula," and "Are You from Dixie?"

Chief among the comedians is Mr. Ivan Berlyn, who, as the Baroness, created roars of laughter with his merry jokes and patter, and scored with "I Saw Six Short Soldiers." The Baron Dugout is cleverly acted by Mr. Lewis Sydney, and we have a capital page, Archibald, in Kisbey, the "call boy," who has a good number in "What're You Going to Have" and a parody on "Row, Row, Row."

A strong contrast in size is provided by Miss Kitty Barlow and Miss Violet Bartholomew as the Baroness's daughters, Tiny and Babs respectively, the couple being responsible for much laughter. Messrs. Stephens and Rennior are a mirth-provoking couple as Snip and Snap, the broker's men. They scored a decided success with the Baron and the Page in the comedy number, "The Tanks That Broke the Ranks."

Miss Ethel Negretti made an attractive Fairy Godmother, singing and acting well. Mr. Edward Delfosse was a powerful Demon, and Miss Gladys Bransgrove a dainty and pretty Fairy of the Slipper. Humour in the names of the characters of local streets and places was shown by Sir Canbury Park, Sir Clarence Eden, Miss Billie Berrylands, Miss Fife Rhodes, Lady Hampton Court, and the Hon. Cissie Cerbiton, all admirably depicted by Miss Hilda Cross, Miss Lilian Tucker, Miss Gaby Raymond, Miss Iris Lorraine, Miss Aimée Wilding, and Miss Ethel More, and other characters were well played.

A very attractive feature of the pantomime was some pretty dancing by Mme. Elise Clerc's Grand Ballet. Special mention should be made of the scenes "On the Fringe of the Forest" and the finale, "Fairyland." The production has the assistance of a smart and pretty chorus, and the dressing throughout is most tasteful.

"THE BABES" AT THE ELEPHANT.

Robin Hood ..... Miss Lillie Lassah
Maid Marion ..... Miss Vic Loving
Cissie } Mona and Maudie Warwick
Teddie }
Will Scarlet .... Miss Dorothy Maurice
Marjorie ..... Miss Anna Hastings
Baron Stoneybroke .. Mr. Bob Gilmore
Alice Ann ..... Mr. Edmund Edmunds
Friar Tuck ..... Mr. Barry Lyndon
The Sheriff ..... Mr. Geoff Vendome
Claude Bouchier } Messrs. Barret
Gerald Do-More-of-'em } and Knowles

Thus, the ninth Christmas annual of Mr. Charles Barnard, is no whit behind that of its predecessors. It contains all those features so popular with the patrons of the famous old New Kent-road playhouse—a rollicking pantomime, with a dashing principal boy, plenty of funny knockabout business, five comedians, a galaxy of female beauty, and gorgeous scenery. The story follows the well-known version, opening with the home of the Fairy above the clouds. From this terrestrial sphere we are taken to the essentially Early English village of Muddlebridge, where we meet the Baron Stoneybroke, Robin Hood, the winsome Maid Marion, and the dearest little Babes, not forgetting their Nurse, and the Robbers. Under the auspices of the good Fairy Sunbeam, we visit successively the ancestral home of the Baron, the Village Schoolroom, Lovers' Lane, and the Land of Toys. It is here we are introduced to a delightful lot of animals and birds, not forgetting the diminutive Teddy Bears. The abduction of the children, with the recantation of the Robber, and the whole made a happy family once more, ends a delightful and pleasing version of the old familiar story.

The first honours are undoubtedly with Miss Lillie Lassah, the boniest and smartest of Robin Hoods. The artist in her vocal efforts had the audience with her, especially in "Take me back to dear old Blighty," and with Maud Marion in a charming duet, "Fancy you fancying me." Miss Lassah's terpischorean efforts demand a word of praise. Miss Vic Loving, too, was a dainty and sweet Maid Marion. Alike in song and dance, this gifted artiste displayed her versatile talents. Probably the most popular vocal effort was "The land of children's dreams," with a chorus of birds and Teddy Bears. Another of the successful numbers of Miss Loving was the familiar "A long way to my home in Old Kentucky," in which the denizens of the New Kent-road ably aided in the chorus. Barrett and Knowles as the incorrigible bad men of the play caused roars of laughter. Their smart cross-talk, rollicking pantomime, and also their topical duet, "No! No! No!" were a sheer delight. Little Mona and Maudie Warwick as the inseparable Babes displayed pathos and feeling. Miss Mona captivated all with her buck dance, and later, in a tuneful number with Maudie (in evening dress), "Somebody knows." Mr. Rob Gilmore made a quaint and comic personality of Baron Stoneybroke, and Mr. Edmund Edmunds proved a veritable find as the dearest old pantomime Dame (and Nurse), Alice Ann. Miss Dorothy Maurice was irresistible as Will Scarlet, and Miss Anna Hastings demure and sweet as Maid Marjorie. Mr. Barry Lyndon was good as dear old Friar Tuck, and Mr. Geoff Vendome made a capital Sheriff. The chorus and auxiliaries deserve a more than word of praise. They were admirable.

The scenic efforts this year are very striking. Especially must we single out the Village of Muddlebridge, the Land of Toys, Sherwood Forest (a pretty set), and the finale, "The Palace of Joy," with its many variegated lights and colours.

Mr. Herbert Lloyd, who provides the book and the many tuneful lyrics, must be warmly congratulated; Mr. William Stephenson's incidental and other music adds charm to the whole; Mr. Geoff Vendome ably fulfils the arduous duties of stage manager. "The Babes in the Wood," is produced under the experienced supervision of Mr. N. Carter Slaughter for Mr. Charles Barnard.

Acknowledgment is made of the popular music from the well-known firms of B. Feldman and Co., Francis, Day and Hunter, &c.

"CINDERELLA" AT RICHMOND.

Produced at the Richmond Hippodrome on Boxing Day with every evidence of success, M. M. Stephenson and Norriss may be generally congratulated. The pantomime closely follows conventional lines, and pretty faces and frocks, quips and cranks, fun and frolic do the rest. The pantomime is not over-weighted in any shape or form, and the scenery (particularly Scene IX) is admirably done by Fred Walmsley and James S. Charters.

The cast is all round excellent. Miss Vivien Carter in the title-rôle is irresistibly charming; she possesses a fine voice, and sings as well as she dances, and does both well. A dashing Prince Brilliant is found in Miss Lily Desmond, than whom none could be better. Miss Francis Wright adds to her charm with a brilliantly executed harp solo, and wins the hearty approval of the house. Nothing could be better than the Baron Balmy of Mr. Arthur Hirst; he is deliciously droll throughout, and responsible for hurricanes of merriment. Then there is Miss Joan Frayle, a capital Dandini, and Miss Marise Gray as an impecunious peer. The Sisters find able exponents in Miss Mary Sirron and Mr. Maxwell Cody, as Clorinda and Elizabeth respectively. Miss Dolly Linden does well as Nosay Romps, and Mr. H. Trevelyan misses nothing as Harold. The Clavellis, a troupe of speciality dancers, win through by sheer merit; their performance is one of high merit, and is keenly appreciated by a crowded house. The orchestra, under the direction of Mr. Bernard Jellen, won golden opinions, and Mrs. Carter is to be complimented on the artistic and pretty dresses. "Cinderella" is to be played three times daily.

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Matinées will be given at the Haymarket every afternoon this (Christmas) week with the exception of Friday, of "The Widow's Might" and "Postal Orders." Miss Ellis Jeffreys and Mr. Leonard Boyne appear at every performance.

Mr. C. Irvine Bacon has been engaged by the Corporation of Margate to fill the position of manager during the absence of Mr. Saxby on war duty.

At the Princess's, Glasgow, this year, Mr. Rich. Waldon has hit on the happy thought of keeping his pantomime within the limits of three hours—7 to 10—which will enable patrons to get home at a more reasonable hour. In view of the lighting restrictions, the darkened streets, and the scarcity of railway connections, this should prove a welcome innovation.

A copy of "The Era" will be forwarded to any address in the United Kingdom for Twopence Halfpenny.

ON THE ROAD.

PLAYS.

Abbot, Ernest.—Dec. 26, Palladium, Littlehampton.
Affair of Room 14.—Jan. 1, Metropolitan, London.
All-of-a-Sudden Peggy.—Dec. 26, H.M.T., Carlisle.
Aladdin (Clements).—Dec. 26, Lyceum, Newport.
Annie Laurie.—Dec. 26, T.R., Norwich; Jan. 1, Public Theatre, Stirling.
At a Stepmother's Mercy.—Dec. 26, Pavilion, Pontnewynydd.
Babes in the Wood (Harry McKelvin's).—Dec. 26, Palace, Aberdeen; Jan. 1, Opera House, Perth.
Babes in the Wood (Ventom Smith).—Dec. 25, Empire, Wakefield; Jan. 1, Empire, Barnsley.
Back Home in Tennessee.—Dec. 26, Metropole, Openshaw; Jan. 1, T.R., South Shields.
Bella Donna.—Dec. 26, O.H., Burton-on-Trent; Jan. 1, T.R., Norwich.
Betty (George Edwardes).—Dec. 26, Grand, Southampton.
Bing Boys Are Here.—Dec. 26, Pleasure Gardens, Folkestone.
Black Sheep of the Family.—Dec. 26, O.H., Wakefield; Jan. 1, T.R., Chorley.
Carl Rosa Opera Company.—Dec. 26, T.R., Bradford; Jan. 1, T.R., Bradford.
Cinderella (Clements).—Dec. 26, T.R., Worcester.
Crossley Stephen Co.—Dec. 26, T.R., Macclesfield.
Dick Whittington (Jason and Montgomery).—Pavilion, Liverpool.
D'Oyly Carte Opera Co.—Dec. 26, P.O.W., Birmingham; Jan. 1, P.O.W., Birmingham.
Empire English Opera Co.—Dec. 26, Olympia, Tredegar; Jan. 1, Pavilion, Pontnewynydd.
Fallen by the Way.—Dec. 26, T.R., Leicester.
Fatal Wedding.—Dec. 26, County Hall, St. Albans; Jan. 1, Blake's Theatre, Hitchin.
Garrod, W. V.—Dec. 26, New Hall, Bargoed.
Gates of Mercy.—Dec. 26, Hippo., Wrexham.
Girl Who Took the Risk.—Dec. 26, T.R., Woolwich.
Harrison Frewin Opera Co.—Dec. 26, Shakespeare, Liverpool; Jan. 1, Shakespeare, Liverpool.
Harvey, Martin.—Dec. 25, T.R., Torquay.
Heaven at the Helm.—Dec. 26, Hippo., Bilston; Jan. 1, Hippo., Wednesbury.
Her Forbidden Sacrifice.—Dec. 26, T.R., South Shields.
Her Little Bit of Heaven.—Dec. 26, Palace, Derby; Jan. 1, T.R., Tyldesley.
Hilda Beverley's Repertory Co.—Dec. 26, Public Hall, Woking.
His House in Order.—Dec. 26, T.R., Torquay.
His Mother's Son, V.C.—Dec. 26, Opera House, Perth; Jan. 1, Arcadia, Spennymoor.
If Love Were All.—Dec. 26, Hippo., Wednesbury; Jan. 1, Hippo., Bilston.
Jack and Jill (Jack Cromo).—Dec. 26, T.R., Chatham; Jan. 1, Empire, Penge.
Just a Little Pair of Shoes.—Dec. 26, Palace, Bordesley; Jan. 1, Palace, Rochdale.
Keep the Home Fires Burning.—Dec. 26, T.R., Seaham Harbour; Jan. 1, Empire, Cradley Heath.
Lass of Dingley Moor.—Dec. 26, Theatre, Pontefract; Jan. 1, Olympia, West Bromwich.
Laurence, Leonard, Co.—Dec. 26, Junction, Manchester.
Little Bit of Fluff.—Dec. 26, T.R., Lincoln.
Little Grey Home in the West.—Dec. 26, Grand, Mansfield; Jan. 1, T.R., Stratford, E.
Little Red Riding Hood.—Dec. 26, Royal Court, Wigan; Jan. 1, Hippo., Altrincham.
Love Kiss.—Dec. 26, Metropole, Abertillery; Jan. 1, Junction, Manchester.
Love Marriage.—Dec. 26, New Hall, Bargoed.
Mackey's (Chalmers) Repertory Co.—Dec. 26, T.R., Limerick; Jan. 1, Cinema Palace, Wexford.
Man Who Stayed at Home (Blue).—Dec. 26, Royalty, Barrow-in-Furness; Jan. 1, H.M.T., Carlisle.
Marriage Market.—Dec. 26, Grand, Lancaster; Jan. 1, King's, Glasgow.
Midnight Wedding.—Dec. 26, New, Cambridge.
Mill Girl's Wedding.—Dec. 26, Alexandra, Pontefract; Jan. 1, Olympia, West Bromwich.
Miss Hook of Holland.—Dec. 26, T.R., Aldershot.—Jan. 1, Grand, Southampton.
Mormon and the Maid.—Dec. 26, Metropole, Glasgow.
Mr. Manhattan.—Dec. 26, Alhambra, Glasgow.
Mr. Manhattan.—Dec. 26, Hippo., Putney.
Night Before.—Dec. 26, Pavilion, Wishaw.
Oh Cæsar!—Dec. 26, Lyceum, Edinburgh.
O'Mara Opera Company.—Dec. 26, Empire, Barnsley.
Peg o' My Heart.—Dec. 26, O.H., Dudley.
Potash and Perlmutter.—Dec. 26, T.R., Birkenhead.
Potash and Perlmutter in Society.—Dec. 26, Gaiety, Hastings.
Ridding (John) Opera Co.—Dec. 26, T.R., Coatbridge.
Robinson Crusoe (A. Gibbons).—Dec. 26, T.R., Guildford.
Romance.—Dec. 26, Grand, Swansea; Jan. 1, T.R., Leamington.
Rosary.—Dec. 26, Opera House, Crewe.
Rotters (Blue) Company.—Dec. 26, T.R., Canterbury.
Rotters (Red) Company.—Dec. 26, T.R., King's Lynn; Jan. 1, T.R., Colchester.
Sally in Society.—Dec. 26, Hippo., Keighley; Jan. 1, Palace, Gloucester.
Saville's Répertoire Co.—Dec. 26, Paisley Theatre.
Should a Woman Forgive?—Dec. 26, Imperial, Canning Town.
Sinbad the Sailor (Clements and Keir).—Dec. 26, T.R., Bath.
Sinbad the Sailor (McKelvie).—Dec. 25, Opera House, Scarborough; Jan. 1, O.H., Harrogate.
Soldier Priest.—Dec. 26, T.R., Stratford.
Somewhere a Heart is Breaking.—Dec. 26, Metropole, Glasgow.
Story of the Rosary.—Dec. 26, Empire, Rotherham.
Sunday.—Dec. 26, T.R., Jarrow.
Tiger's Cub.—Jan. 1, Empire, Swindon.
To-Night's the Night.—Dec. 26, Empire, Bradford.
Toto.—Dec. 26, King's, Sunderland.
Two Little Vagabonds.—Dec. 26, Hippo., Rotherhithe.
Unseen Hand.—Dec. 26, Alexandra, Hull.
Vicar's Sin.—Jan. 1, T.R., Crook.
Vicar's Wife.—Dec. 26, New Hippo., Spennymoor; Jan. 1, Gaiety, Houghton.
When Knights Were Bold.—Dec. 26, New Salisbury.
Within the Law.—Dec. 26, Hippo., Stockton.
Woman's Honour.—Dec. 26, T.R., Mansfield.
Ye Gods!—Dec. 26, Royalty, Morecambe.

REVUES.

A La Carte.—Dec. 26, Hippo., Portsmouth.
All French.—Dec. 26, Empire, Middlesbrough; Jan. 1, Hippo., Derby.
All Women.—Dec. 26, Empire, West Hartlepool.
Au Revoir Paris.—Dec. 26, Hippo., Aldershot.
Bric-a-Brac.—Dec. 26, T.R., Nottingham.
Coloured Society.—Dec. 26, T.R., Castleford.
Darlings.—Dec. 26, Hippo., Coventry.
Dutch Hussars.—Dec. 26, Chelsea.
Fall In.—Dec. 26, Empire, Croydon.
Frolics.—Dec. 26, Hippo., Balham.
Good Evening.—Jan. 1, Belfast.
Heave-O!—Jan. 1, Palace, Grimsby.
High Explosives.—Dec. 26, Empire, Leicester; Jan. 1, Empire, Leeds.
High Jinks.—Dec. 25, King's, Glasgow; Jan. 1, King's, Glasgow.
Hot and Cold.—Dec. 26, Empire, Chiswick; Jan. 1, Palace, Hull.
Hula Girl, The.—Dec. 26, Hippo., Manchester.
Introduce Me.—Dec. 26, Empire, New Cross; Jan. 1, Middlesex, London.
It's a Nice Day.—Dec. 26, Leith; Jan. 1, Falkirk.
Kodak Girl.—Dec. 26, Empire, Chatham; Jan. 1, Empire, Islington.
Petit Cabaret.—Dec. 26, Empire, Wolverhampton.
Pillar to Post.—Dec. 26, Grand, Pentre; Jan. 1, Empire, Tonypandy.
Razzle-Dazzle.—Dec. 26, Regent, Salford.
Rosebuds.—Dec. 26, Grand, Oswestry; Jan. 1, T.R., Darlington.
Scotch and Cockney.—Dec. 26, O.H., Kirkcaldy.
She's a Daisy.—Dec. 26, Empire, Glasgow.
S'hush.—Jan. 1, T.R., Jarrow.
Some Girls.—Dec. 26, Pavilion, Ayr; Jan. 1, Tivoli, Manchester.
Some Treasure.—Dec. 26, Lyceum, Govan; Jan. 1, Hippo., Greenock.
Special Mixtures.—Dec. 26, Empire, Leeds; Jan. 1, Empire, Stratford, E.
Tit-Bits.—Dec. 26, Empire, Sunderland.
Water Birds.—Dec. 26, Hippo., Boscombe.
When Irish Eyes Are Smiling.—Jan. 1, Empire, Rotherham.
Would You Believe It?—Jan. 1, Grand, Stockton.
£ s. d.—Dec. 26, Empire, Penge.

CONCERT PARTIES.

Hustlers, The.—Dec. 26, Rusholme Pavilion, Manchester; Jan. 1, Rusholme Pavilion, Manchester.
Ideals, The.—Dec. 26, Gem, Skipton.
Maids and Middies.—Dec. 26, Empire, Bury St. Edmunds.
Nobodies.—Dec. 26, Grand, Blackpool; Jan. 1, Hippo., Wigan.
Pierrot, Pierrette, and Piano.—Dec. 26, Leslie's Pavilion, Folkestone; Jan. 1, Winter Hall, Leamington Spa.
Pronouns (Pantomime), The.—Dec. 26, Pavilion, Penzance; Jan. 1, Pavilion, Penzance.

PHILHARMONIC SOCIETY.

The dictum, "It is a wise child that knows its own father," evidently applies to the musical as well as to the human family. We have been told by those who say they know that to Glinka it was that the modern Russian composers, whose works were a revelation to us of the national spirit and the national idiom in music when we heard them at Drury Lane, owed their filial inspiration. But, to judge by the excerpts from "A Life for the Czar," given by Sir Thomas Beecham at the Royal Philharmonic Society's concert at Queen's Hall on the 11th inst. the family likeness is conspicuous only by reason of its absence. Against the vigour and the vivid colouring of "The Five's" music, Glinka's simple tunes and orchestration sounded remarkably tame in our ears. The opera was given at Covent Garden in '87, with Albani, Scalchi, and Gayarrè. The part of Soussanin, the Russian patriot, who gave his life for the Czar during the Russo-Polish war of 1633, was well sung by Mr. Frederick Ranalow, but Miss Miriam Licette and Mr. Frederick Blamey, as Antonida and Sobinin, the lovers, were hardly at their best. Miss Licette because she was obviously reading the part, having taken it up at short notice in place of Miss Nevada, indisposed; and Mr. Blamey, because the music did not seem to suit his voice.

An interesting set of Danish sketches, entitled "Palsgaard," by Mr. Frederic Austin, the well-known singer, was given first performance. The four numbers are full of well-contrasted, picturesque material, particularly the last, "The Book of Sagas," which contains some vigorous writing built on heroic themes. Warm appreciation was shown of the sketches, which were beautifully played by the orchestra, and Mr. Austin was twice called to the platform.

["The Era" has a larger circulation than that of any other theatrical or variety journal published in the United Kingdom.]

THE BACH CHOIR CONCERT.

At the Bach Choir's concert "to commemorate the officers and men of his Majesty's Fleet and of the Mercantile Marine who have fallen in the war," held at Queen's Hall, on the 12th inst., Sir Hubert Parry's setting of the Poet Laureate's ode, "The Chivalry of the Fleet," was given a first performance. The work, written for chorus, orchestra, and organ, is dedicated to the memory of Lieut. Charles Fisher, R.N.V.R. The gloomy opening phrases for wood-wind and bass strings, taken up by the violins and gradually by the whole orchestra, bring a suggestion of moving waters over limitless distances. With the second verse the mood changes, and there is some spirited writing in the music which paints the life of the sailor in storm-peril and sea-battle. The closing passages, reflecting the spirit of the words, "Ye lie in your unvisited grave," are impressive in their solemn dignity. The work, well sung by the Bach Choir, under the conductorship of Dr. Hugh P. Allen, was warmly received, and Sir Hubert Parry was called at its close.

Performances of Sir Charles V. Stanford's "Songs of the Fleet," with Mr. Plunket Greene as soloist, and Dr. Vaughan Williams's "A Sea Symphony," in which the solos were sung by Miss Mildred Walker and Mr. Frederick Ranalow, filled the rest of the evening.

The National Free Church Council has asked the Chancellor of the Exchequer to give his serious attention to the effect of the entertainment tax upon church work. The Council suggests exemption of all entertainments for charitable or philanthropic objects held in places registered for public worship or the schools or buildings belonging to them, where the charge for admission is 6d. or under, or the granting to such places general annual exemption, so as to avoid application for exemption in respect of each entertainment held on their premises.

"I'll swear upon that bottle."
—*Tempest, Act ii, Scene ii.*

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"Drink and fear not."
—*Henry VI., Act ii, Scene iii.*

THE FRENCH PLAYERS.

At the Aldwych Theatre the French Players gave their second performance on Sunday the 17th, when a dual bill was again presented. First came Théodore de Banville's "Les Fourberies de Nérine," played against a tasteful arrangement of lemon-coloured curtains and a Mediterranean blue back-drop (the scene is at Naples), which may or may not have represented the azure horizon. Scapin has made up his mind not to marry Nérine. But what is the good of that when Nérine has made up hers that she will marry Scapin? Tears and supplications fail; so she entices him to enter a sack, cows his courage by beating him soundly, and then works on his vanity by pretending to end her despair with a dose of stiletto. M. Desplas, in the dress of Arlecchino of old Italian comedy, made the swelled-headed Scapin as ludicrously droll as he is—unconsciously—meant to be; and Mlle. Meyrald's air of timid naïveté gave point and relish to the wiles of artful Nérine.

The second play was Sacha Guitry's "Jean III., ou L'Irresistible Vocation du fils Mondoucet," in three acts, called a comedy, but really a farce, undisguised and unashamed.

An explanatory prologue, spoken in front of the "drop" by Bolbiquet, manager of the Imperial Theatre, Paris, who acquaints the audience with the fact that his leading man is indisposed, and that a substitute is being provided, gives a hint of the farcical nature of what is to follow.

The first act shows the domestic interior of the Mondoucet père and mère, and their unique son Paul, who is convinced that his "irresistible vocation" is the stage. We see the arrival of Bolbiquet, requesting the immediate presence of Paul at the Imperial Theatre, and the latter's flight in defiance of the parental negative.

The second act takes place in a dressing-room at the theatre, and is nothing but a series of frankly farcical incidents—"professional" quarrels between leading lady and leading "heavy," &c. The scene of Act III. is the stage of the Imperial Theatre with the drama in progress. There is a screamingly funny scene for the leading lady and the leading "heavy" aforesaid as the aged King Jean and his youthful bride, which was played very cleverly in broadest melodramatic fashion by Mme. Valentine Tessier and M. Jean Maréchal. Paul finally comes on in the character of a Crusader Knight after the usual false entrances and non-appearances when the cue is given, forgets all about his part, makes ardent love, oblivious of the audience, to the monarch's bride in her private capacity, and a hash of the play. All amusing enough, but before the end came the fun had palled, and one smiled, as the Scotsman jokes, with difficulty.

M. Jules Delacre played Paul with the lightest, gayest touch. That fine comedian, M. Fernand Crommelynck, was the familiar figure of French farce. Mme. Dépernay, with little to do as the solid, bourgeoise Mama, did that little well. M. Lucien Mussière was comic as the harassed Bolbiquet, and M. Desplas, Mlle. Meyrald, M. Theisen, and M. Désiré gave neat little character sketches of a small part actor, a soubrette, the prompter, and a dresser respectively. Miss Gladys Spencer played the Mondoucet maid very acceptably.

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THE THEATREGOERS' GUIDE.

List of West End theatres now open, with address, current attraction, and time of starting the performance.

ADELPHI (Strand), "High-Jinks," 2 and 8.

ALDWYCH (Aldwych, W.C.).—Grand opera, 8. Matinées, Thursday, Saturday, 2.15.

AMBASSADORS (West-street, Cambridge-circus).—"Pell-Mell," 8.30. David Devant's Magical Matinées, 2.30.

APOLLO (Shaftesbury-avenue). — "A Pierrot's Christmas" and "Poached Eggs and Pearls," 2.30 and 8.30.

COMEDY (Panton-street).—"See-Saw," 2.15 and 8.15.

COURT (Sloane-square). — "Hindle Wakes," 2.15. Thursday and Saturday, 7.45.

CRITERION (Piccadilly-circus). — "A Little Bit of Fluff," 8.30. Matinées, Wednesday, Thursday, Saturday, 2.30.

DALY'S (Leicester-square). — "Young England," 8. Thursday, Friday, Saturday, 2.

DRURY-LANE (Catherine-street, W.C.). —"Puss In Boots," twice daily, 1.0 and 7.0.

DUKE OF YORK'S (St. Martin's-lane).—"Daddy Long-Legs," 2.30 and 8.15.

GAIETY (Strand).—"Theodore and Co.," 3. Matinée, Saturday, 2.

GARRICK (Charing Cross-road).—"The Girl from Ciro's," 2.30 and 8.30.

GLOBE (Shaftesbury-avenue).—"Peg o' My Heart," 8.15. "Where the Rainbow Ends," 2.15.

HAYMARKET (Haymarket). — "The Widow's Might," 8.30. "Postal Orders," 8. Wednesday, Thursday, Saturday, 2.30.

HIS MAJESTY'S (Haymarket).—"Chu Chin Chow," 8. Matinées, Thursday and Saturday, 2.15.

KINGSWAY (Great Queen-street, W.C.). —"A Kiss for Cinderella," 2.30 and 8.30.

LONDON OPERA HOUSE (Kingsway). —"Cinderella," 2.0 and 7.45.

LYCEUM (Wellington-street).—"Mother Goose," 1.30 and 7.0.

LYRIC (Shaftesbury-avenue). — "Romance," 8.15. Matinées, Thursday and Saturday, 2.30.

MARGARET MORRIS THEATRE (Chelsea). — Children's Matinées, daily, 2.30.

NEW (St. Martin's-lane).—"Peter Pan," daily at 2.0. Thursdays and Saturdays at 8.0.

PALLADIUM (Argyle-street). — "The House that Jack Built," 2.15 daily.

PLAYHOUSE (Northumberland-avenue). —"The Misleading Lady," 8.30. Matinées, Thursday and Saturday, 2.30.

PRINCE OF WALES'S (Coventry-street, W.).—"The Happy Family," daily, 2.30. "Hobson's Choice," nightly, 8.20.

PRINCE'S (top of Shaftesbury-avenue).—"Bluebell in Fairyland," 2.15 and 8.0.

QUEEN'S (Shaftesbury-avenue).—"Potash and Perlmutter in Society," 8.15. Matinées, Wednesday and Saturday, 2.30.

ROYALTY (Dean-street, Shaftesbury-avenue).—"Home on Leave," daily 2.45. Evenings, Thursday and Saturday, 8.30.

SAVOY (Strand).—"The Professor's Love Story," 8.15. "Alice in Wonderland," 2.30.

SHAFTESBURY (Shaftesbury-avenue).—"Three Cheers," 2.15 and 8.

ST. MARTIN'S (West-street, Cambridge-circus).—"Houp La," 8.30. Matinées, Wednesday and Saturday, 2.

STRAND (Aldwych, W.C.). — "The Babes in the Wood," 2.15. "The Belle of New York," 8.

ST. JAMES'S (King-street, St. James's). —"Charley's Aunt," 2.30 and 8.0.

VAUDEVILLE (Strand).—"Some," 2.15 and 8.15.

WYNDHAM'S (Charing Cross-road).—"London Pride," 8.15. Wednesday and Saturday, 2.15.

A STRAFING DRUMMER.

TO THE EDITOR OF "THE ERA."

Sir,—As an example of the impudent cheek to which the Hun musicians in our midst have come, I think the following worth telling. On looking through my band parts, as I sometimes do for "alterations and repairs," I came across the following, scrawled on the tympani copy: "F. Kansky, Timbalier, Hamburg. Ah! you dirty British (bull) dogs!" I remember well when on tour some few weeks ago, having trouble with one of the drummers, who was evidently practising his "Hymn of Hate," to the detriment of my act. Perhaps the conductor who engaged this "strafer" will keep a sharp look-out for this gentleman in the future.—Yours truly,
ALFRED MARTINI.
London.

In our notice of "The Happy Family," at the Prince of Wales's, last week, credit should have been given to Miss Ruth French, who played the part of Phyllis, for her clever imitations of Miss Phyllis Bedells. In the same notice the name of Master Bertram Siem should have read Siema.

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A few opinions from popular people.

Mr. MARTIN HARVEY, Grand Theatre, Hull.—"I have been intending for some time to send you a testimonial about your Grease Paints. I have given them a good trial now, and I think I can honestly say that they are superior even to the German, and that, alas! is saying a good deal. I compliment you heartily upon your achievement," **Mr. WILL EVANS**, Theatre Royal, Drury Lane.—"I thank you for sample of your Grease Paints you sent, and I find it a very excellent preparation. I shall certainly continue to use it." **Mr. PHIL RAY.**—"Not being fortunate enough to receive a sample of your excellent Grease Paints, I purchased same for myself, and after a lengthy trial I have no hesitation in saying that, from my point of view, it is immeasurably superior to Leichner's."

THE ERA

ESTABLISHED 1837.

WEDNESDAY, DECEMBER 27, 1916.

THE YEAR IN VARIETY.

ON the threshold of a new year may we not record our conviction that the nation will rise giant-like in hope, resolution, and self-denial, and that the glowing story of the glad help of the men and women of the stage that makes of the old year a fragrant memory will be but newly edited and increased in volume in 1917? The members of the profession very rightly rank themselves with the privileged classes in their untiring exertions on behalf of every conceivable war fund; and it was the special happiness of "The Era" to organise and carry to a successful issue public recognition of their work. The luncheon at the Savoy on February 25 revealed a striking manifestation of feeling, and special honour was paid to the world of the footlights by LORD DERBY, who, in sending a donation of £10, warmly acknowledged their services.

Later in the year they banded themselves together in a scheme for helping the sightless heroes. By giving matinées at some ninety halls on June 1—a glorious day in variety annals—they aided the fine work of SIR ARTHUR PEARSON at St. Dunstan's Hostel for our blinded soldiers and sailors in a way that gave that splendid institution a great impetus. An even greater thing than sympathy was theirs. They felt the touch of supreme pity. They responded enthusiastically to the call. The whole business was excellently organised by MR. FRANK ALLEN and the Moss' Empires staff; and as a result the splendid total of £11,000 was handed over. We should add that the Variety Controlling Company, the Syndicate Halls, the Macnaghten Circuit, and practically all the independent houses of variety gave their active support. In the record of charity no house stands higher than the Coliseum, several of its special entertainments having been given under Royal patronage, and one in the presence of the KING and QUEEN. The Alhambra, the Palace Theatre, the Empire, and the large provincial houses have also assisted by special efforts the flowing tide of benevolence.

Conscription—in the shape of the Military Service Act—has tightened the grip of a war that not only staggers humanity, but ignores it. The depletion of companies and staffs that has been inevitable has undoubtedly handicapped the amusement industry by lessening production and crippling variety acts. Yet in November there were still some seventy revues on the road, and the reward of enterprise has been shown in dividends that may be considered amazing. The Moss' Empires, the Stoll Circuit, the Coliseum, the Palace Theatre, the Victoria Palace—to mention a few—have issued reports embodying statements of sound business, increased reserves, and general financial improvement.

The retrospect of the year has been brightened by the abolition of the "promenades." MR. OSWALD STOLL, who had acquired the Alhambra late last year, set the example at that house, and MR. ALFRED BUTT followed suit at the Empire. By the removal of such an evil thing a healthier atmosphere has been created for the art of the halls, which should rise on the stepping stones of dead traditions to higher things. Revues, it is urged, have not secured this uplift. They were severely criticised by GENERAL SIR H. SMITH-DORRIEN and the BISHOP OF LONDON, and the objectionable features of some of them led to the refusal by the L.C.C. to renew the licence of the New Middlesex, which is now running its entertainments under a permit from the LORD CHAMBERLAIN.

The death roll of the year has been lengthened by the heroes who have fallen on the field of honour. ERIC ROPER, who appeared a few years ago in several of the London Hippodrome revues, was killed in action, and BASIL HALLAM, a great favourite at the Palace Theatre, joined the Royal Flying Corps and met his death through an accident to his kite balloon. PRIVATE BALE (of the ZANETTOS), and PRIVATE GRIFF also made the great sacrifice in the noblest of causes.

The obituary of the year includes the names of WILL OLIVER, a veteran artiste and agent; FRED WILLIAMS, an unctuous comedian of the old school; CHARLES MCCONNELL, who belonged to a well-known music hall family; ERNEST REES, who possessed much quaintness; ETHERDO, a veteran clown and pantomimist; PAUL MILL, the accomplished head of the Courtiers—a popular combination; and LADY MANSEL (MISS LILY ERNEST), whose marriage to SIR RICHARD MANSEL supplied one of the few music hall romances.

Early in the year the serious financial position of the M.H.A.R.A., the work of which was being carried on at a loss of £6 a week, was relieved by the retention, for one year only, of the half-crown on each membership card.

The New Year foreshadows increasing difficulties for the great music hall industry; but performers have as high a conception of the duties of patriotism as any other citizens, and will be ready to make great sacrifices to assist in the stupendous work of organising the nation.

AS YOU LIKE IT.

The Burning Question: Is it to be ¾ or no quarter fares?

* * *

"Hindle Wakes." And so does everybody else under the Lloyd George régime.

* * *

"'Where the Rainbow Ends,' eh?" observed a weary soldier. "Well, I'm glad to know that *something* ends, any'ow!"

* * *

In deference to the dignity of its present ancestral home at the St. James's, wouldn't it be a pretty compliment if the title of the famous farce were temporarily changed to "Charles's Aunt?"

* * *

At the "Chu Chin Chow" dinner it was a case of Chin-Chin Chu Chin Chow.

* * *

"How absurd of me," exclaimed the actress who lost her dog the other day—"and business quite good, too!"

* * *

I see that a party of nigger minstrels brightly announce that they will play the celebrated old air, "Get out and get under" in rag-and-bone time.

* * *

"Ah," sighed the acrobat, as he came off after his great trapeze act to half a dozen handclaps, "perhaps it's only natural they shouldn't appreciate me. My performance is so much above their heads!"

TOUCHSTONE.

POSTERS FOR SOLDIERS.

By SIR GEORGE ALEXANDER.

HOW TO HELP TOMMY DECORATE HIS DUG-OUT.

IT all came of writing a letter to the Press.

A week ago I asked certain selected Editors to accord me a little space in which I might make an appeal on behalf of our soldiers at the Front. I was desirous of collecting double-crown pictorial bills, preferably of a cheerful character, to decorate their quarters, and I besought my brother managers and the printing firms to do what they could in this way to make the surroundings of our brave men happier.

Photo by Claude Harris.
SIR GEORGE ALEXANDER

That, as I have said, was just a week ago, and right royally has my appeal been responded to. For days I have been living in a perfect jungle of packages. Deluge-wise they have descended upon me by every post, from all parts of the kingdom—north, south, east and west. I must have accumulated enough string and brown paper to stock half-a-dozen stationery stores. And still they come—gaily-coloured pictorial advertisements of comedies, musical comedies, melodramas, advanced dramas, farces, revues, propaganda plays, tragedies, variety turns—and even, now and again, circuses, showing miraculous elephants performing incredible prodigies, ballet-skirted horsewomen equestrianising beyond all belief, clowns turning triple somersaults, and supermen consuming banquets of raging fire.

Let me confess at once that the idea of sending these picturesque theatre bills to the boys in Picardy did not originate with me. The suggestion emanated from the mind of Mrs. Ian Malcolm, who has been doing sterling work in France, bringing a woman's experience and intuition to bear on the business of making our soldiers' quarters as comfortable and as snug as possible.

Mrs. Malcolm did not take long to discover that Tommy's favourite dug-out decoration is something that reminds him intimately of Blighty. It is not easy, I think, for some of us to realise the depth with which the soldier feels this new religion of Home-worship. I have been told the story of one warrior who, when he was granted leave, took a little lump of real trench mud home with him for the amusement of his friends in London. "They didn't seem to think much of it," he subsequently related, with a twinkle, "but when my holiday was up and I took a little lump of *real Piccadilly Circus mud* back to the trenches—well, you should have seen the boys crush round to get a sight!"

Imagine, then, how the man in khaki across the water appreciates real posters of plays now actually running in his Motherland—not only because of the gay pictorial effect they give to the walls of his temporary quarters—though this affords him keen delight, seeing that the constant uncertainty of what to-morrow may bring forth puts elaborate decoration of any kind out of question—but also, perhaps, because of the stark living fact that they announce, in such a dear old friendly way, "TO-NIGHT AT 8," or "MATINEES WEDNESDAYS AND SATURDAYS," and so assist him vividly in that game of make-believe which is the best of all games, and which will never lose its popularity while man remains to play it. "TO-NIGHT AT 8"! You may be sure that Tommy often pictures himself setting off to see this very poster-play "to-night at eight," lining up in the pit queue an hour early with his sweetheart, or strolling into the stalls a few minutes late (the incorrigible rogue!) with the only girl in the world for him.

The "Bang Boys" Charge.

And the man of war puts these play-posters to other uses besides that of decorating dug-outs. Sometimes, when he has been lucky enough to get hold of a few, he has plastered his Tank with them, and so, bravely arrayed, gone galumphing into action. I have heard that not long ago one Tank set out for the fray bedizened with half-a-dozen posters of "The Bing Boys," on each of which the "i" had been dexterously and aptly converted into an "a"—"The Bang Boys"! And I have heard, too, that Tommy loves dearly to deck his Tank with a poster displaying a picture of his favourite actress—an aspect of the matter strongly reminiscent, I suggest, of the jousts of the age of chivalry, when gallant knights, tilting in tourneys, rejoiced to wear some favour from their mistress upon their sleeves.

Yes, Tommy loves the theatre, loves it with a deep and mysterious passion, and we who "strut and fret" for his delight, and who long to pay him homage, can never feel too humble, remembering the homage which he pays to us.

So let us do all we can for him—act our best—sing and dance our best (those of us who sing and dance)—and send him more posters. Already I am overwhelmed with them, but, like Oliver Twist, I ask for more. And if you who read this should, by good chance, happen to be in a position to assist me, my knowledge of the profession is sufficient to assure me that you will not fail me—for the sake of the boys out there.

THE SHAKESPEARE EXHIBITION.

By MARTIN HARVEY.

HISTORIC, DRAMATIC, AND ARTISTIC MEMENTOES.

A FEW weeks ago, when I was acting David Garrick up in Manchester, I availed myself of the opportunity of visiting a remarkable exhibition of Pictorial Shakespeareana which had been organised by the progressive Curator of the Whitworth Institute, Mr. Robert Bateman. An excellent conception this, worthy of the Tercentenary; but it was not till I found myself actually walking through the galleries, surrounded on all sides by pictures, autographs and memorabilia of Shakespeare and his contemporaries, by playbills of Shakespearean productions down to modern times, and by the portraits of well-known actors and actresses of Shakespearean rôles, that I realised its true value and significance.

Photo by Ellis and Walery.
MR. MARTIN HARVEY

Here, indeed, was the nucleus of a pictorial history of the production of Shakespeare plays in all its continuity, not only instructive to the dramatic scholar, but delightful to the artist and to the student of atmospheres. Beside the countenance of Richard Burbage, who "created" Hamlet, King Lear and Othello, and whose tradition probably lingers on in some particulars down to the performances of the present day, I beheld the sensitive, slightly decadent features of Nathaniel Field, doubtless a far finer Juliet than some modern favourites in the part. From Heminges, the first Falstaff, Condell, Alleyn, Greene, and other historic Elizabethan "rogues and vagabonds" I passed to a galaxy of Restoration stars—Killigrew, King Charles's Jester; Betterton, beloved of Pepys; Harris, who died while still in his minority. Progressing up the avenue of years I came to Quin as Falstaff, Spranger Barry as Macbeth, Mrs. Cibber as Cordelia, Peg Woffington as Mrs. Ford, Woodward as Mercutio, Garrick as Richard III., Cooke as Iago, Mrs. Siddons as Queen Catherine, John Philip Kemble as Coriolanus, Mrs. Jordan as Beatrice, Edmund Kean as Shylock . . . but here I pause, lest what then made the past live again for me should here seem little more than a catalogue.

Suffice it, then, that this exhibition impressed me sufficiently to make me suggest to Mr. Bateman that it should be transported to London, where Shakespeare made his name; and when the expense of the undertaking was urged as an objection, seeing that the sum required was not a large one, I readily offered myself as guarantor. The upshot of all this is that "The Shakespeare Exhibition, Historic, Dramatic and Artistic," will be opened at the Grafton Galleries towards the end of January, for the benefit of the funds of the British Red Cross Society and the Order of St. John of Jerusalem, and for the enlightenment of the minds of Londoners.

This exhibition will comprise the collection gathered together by Mr. Bateman at the Manchester Whitworth Institute, together with many additions, lent by Mr. A. D. Flower on behalf of the Shakespeare Memorial, Stratford-on-Avon, Sir Guy Laking, Mr. M. H. Spielmann, Professor Gollancz, Miss Ellen Terry, and others. It will, in fact, be as representative as we can make it. Professor Gollancz is lending a remarkable model of the Globe Theatre, Mr. Seymour Lucas is sending the costume worn by William Terriss in "Henry VIII.," I am lending the armour worn by Lewis Waller in "Henry V.," and Sir Henry Irving and his predecessors will, I hope, be well represented.

I am hoping, too, to obtain an original Shakespeare autograph from the Guildhall Museum, if I can convince the authorities that adequate measures will be taken for its protection.

Some Famous Playbills.

The playbills in this Shakespeare Exhibition are, I think, pretty certain to create a good deal of interest. The earliest is dated November 17, 1755, and advertises a performance at Covent Garden, with Spranger Barry as Macbeth and Peg Woffington as Lady Macbeth. Three months later we find a bill announcing a Drury Lane performance of "The Tempest" as an opera. In 1775 comes Mrs. Siddons' first appearance. Her name is not given, it being merely announced that the part of Portia will be undertaken by "a young lady." Thirty years after this comes Master Betty's Hamlet at Drury Lane—the very night on which Parliament adjourned in order to be in time for the performance! Another interesting bill announces Mrs. Siddons' farewell performance in "Macbeth"—June 28, 1812—when the audience insisted on closing the performance at the end of the last act but one, when Mrs. Siddons made her final exit as the Queen.

I am sorry that it was not possible to arrange the Shakespeare Exhibition during the actual Tercentenary year, but I do not feel that it requires any apology. For, after all, quite apart from the charitable function of this particular exhibition, paying homage to Shakespeare is one of the indulgences which we may freely commit without the necessity of offering any excuse.

NOTES FROM A PARIS SKY PARLOUR.

By JOHN N. RAPHAEL ("PERCIVAL" of the REFEREE).

A RÉPÉTITION GÉNÉRALE AT LA GAITÉ.

"*VOUS êtes prié d'assister à la répétition générale de*——" It was quite like old times, like those dear old ah-when-shall-we-see-them-once-again times before August, 1914! *Mon Dieu*, how the well-worn and almost forgotten little formula brings it all back again! And, oh dear me! what a long time ago it all seems!

Well, we have settled down into our war-stride now, and Paris is settling down, too, if by no means to "pleasures as usual," at all events to such pleasures as she can compass without interference with the real business of the day. And this afternoon we were requested to attend at the Municipal Theatre of La Gaité, on the occasion of the public dress rehearsal—quite on pre-war lines—of "Miette," a new comedy in three acts by M. Dario Nicodemi, with M. Lucien Guitry starring, and pretty little Mlle. Jeanne Desclos in the title-rôle.

M. Dario Nicodemi's play is not arrestingly original in subject, but I am not at all sure that it is any the less likely to please on that account. The central notion is obviously a direct descendant of the "Daddy Longlegs," "Peg o' My Heart" *hujusque generis* plays. The charming and very unsophisticated heroine of tender years, who hardly knows how to write her name; the middle-aged man of getting-on-for-fifty, who has become so fashionable in comedy-drama since so many leading actors, nowadays, are getting off from sixty; an incident or two *qui se laisse raconteur*; two, or, if it can be managed, three unexpected curtains—*et voilà!*

Les Bohemes.

When the curtain rises Anatole Séchet is painting his boots, manicuring his gloves, benzining his waistcoat, and failing generally to make his clothes sufficiently presentable for him to go out and borrow £4 from a friend in them. On a bed-sofa in a corner of the shabby little room Madame Franca sits sultanawise in a gorgeous *robe de chambre* (the way they bake potatoes, doncherknow), and a very bad temper. The peace of this domestic scene is interrupted by her request to Anatole to roll her a cigarette. There is no tobacco.

The week's washing comes—and with the washing, Miette. She is a waif of the streets, full of fun, fresh, impudent, and withal a good deal of a dear. She enters chewing an apple. And you may take it from me that if a young lady dressed every anyhow, who owns a star place on the programme, enters chewing an apple, she will prove to be charming beneath her uncouthness and have all the men in the play trying to make love to her before the performance is over.

Exit a Dressing Case.

Miette has had orders not to leave the washing without payment. She has also found a gold-mounted dressing-case. Anatole takes a fancy to Miette and gives her a begging-letter to his friend Bertin, whom he asks for a £4 loan. The letter misses Bertin, who has been out all day, but happens in to call on Anatole, and while he is there Miette returns, with the hundred francs. She has sold her dressing-case!

Well I mean, after that, don't you know, what? Of course, Anatole's engineering schemes (did I mention that he was an engineer?) prosper in Act II. Equally of course, Miette, in a smart but simple little frock, has begun to tamper with Anatole's pretty severely damaged and elderly heart. More of course than ever, all sorts and conditions of men run after Miette, till M. Anatole Guitry is aroused to jealousy, and has to bite his nails in a corner and growl to himself behind his shirt-cuffs. And most of course of all, before the final curtain at the end of the third act, Madame Franca has stalked out of Anatole's life, and though the curtain drops on his departure to Morocco, we know that Miette is going to be his little wifie-wifums—and very possibly, indeed, intends getting that clever M. Dario Nicodemi to write a sequel about it.

I have said nothing of the acting, because everything Guitry touches is always perfectly and artistically done, which leaves room for nothing but praise. All the parts are played quite simply and so naturally that to praise this actor or that would merely be to give a list of names. Even Mlle. Desclos, who is on the stage almost the entire evening, and has all the fat lines, is—young actress though she be—Miette herself from A to Z, and never Mlle. Desclos in the rôle.

And I don't think there can ever be much higher praise than that, do you?

OUR BROADSHEET.

By HERBERT FARJEON.

A FEW PLOTS FOR PLAYWRIGHTS.

THE other day a young friend asked me how he might make his name and fame as a dramatic author. Of course, I pointed out to him that had I been possessed of the golden secrets he desired I should have put them to good practical use long ago and won renown for myself among the ranks of playwrights. But he was too eager to take No for an answer. "It isn't the dialogue that bothers me," he said, "it's the plots. Can't you give me a plot?" "My dear sir," I said, "I can give you all the most popular plots in the world, if that will help you." And as he asserted that it would, I metamorphosed myself into an oracle.

Modern authors (I began) have far less reason to bother their heads over plots than their predecessors of a hundred, or even twenty, years ago. In the old days it was a canon of dramatic construction that every play should have at least two plots—and sometimes plays had as many as three or four. The modern maxim, however, of One Play, One Plot, has incalculably simplified the dramatist's labour. And he is further assisted by the fact that One Play, One Plot does not mean One Plot, One Play. It would almost seem as if the public of the theatre prefers that it shall be told "the dear old story." ("I wish you'd get to the 'osses," murmured my friend.)

The Jealousy Comedy.

Very well (I agreed). Here, then, is the first hack. This theme may be termed the Jealousy Cure. Ingredients: One Husband, One Wife, One Dashing Gent, One Spanking Lady, and some footmen, telephones, drawing-room palms and things. The Husband is flirting with the Spanking Lady and the Wife is becoming distracted. How to recapture his errant affections? Enter the Dashing Gent with panacea, to the effect that she must make him jealous, give him a dose of the Don't-Care Cure—flirt, in fact, with the Dashing Gent himself. The medicine works. And there—with complications to taste—you are. ("By jove," exclaimed my friend, "what a thundering fine idea!")

Perpend (I continued). Hearken now to the Love-in-the-Face-of-Facilities Favourite. A young man and a young girl who have never met are "intended" for one another by parental arrangement, or by eccentric stipulatory will, or what you wish. They rebel against the nauseous idea of marriage by conscription, but, unaware of each other's identity, meet, fall violently in love, elope. Husbands and wives who form marriages of convenience and fall in love with each other subsequently form another variety of this ever-popular plot. ("My word," cried my friend, "I'll write it to-morrow!")

One moment (I commanded). Perhaps you may prefer the story of the tortured couple who dare not denounce the criminal because if it were known that they were where they were when they were (as, for example, the hero's studio at 2 a.m.), they would be heavily compromised. Possibly, they saw the murderer stealing through the small hours past their window, or equally possibly it was the innocent accused whom they saw and whose *alibi* they dare not establish. Guaranteed to wring the withers of a Hindenburg. ("It's It!" roared my companion. "Pens and paper!")

Fire Guards.

Stay (I remonstrated). I have not told you the plot of the husband who neglects his wife for his work, dearly as he loves her; of the hero who refuses to say "Not guilty" because it would compromise the husband or the father or the second cousin of the girl he loves; I have said nothing of the modern symbolical type of play in which the *raisonneur* delivers a great speech on the keyword, which may be Fire-Guard or Foot-Scraper or Pencil-Sharpener. "Horace!" he says; "why—Horace is a Fire-Guard." There is a hush. "A fire-guard?" says his friend. "What the devil do you mean?" And then the *raisonneur* launches out into his *pièce de résistance*, explaining how certain men are exactly like fire-guards—or foot-scrapers—or pencil-sharpeners——

And at this point I paused, for suddenly I realised that my young friend had seated himself at my desk and was writing for dear life. I went over to him. "Well," I said, "which plot have you decided on?" "Which!" he answered excitedly, without looking up. "I've decided on them all! I'm going to put them all into one colossal, comprehensive, epoch-making drama. Some stunt, eh?"

Some stunt, certainly. I can only hope he will not spoil too many pens.

VARIETY GOSSIP.

...of Tom Claxton.
...regret to hear of the death on Saturday of Mr. Tom Claxton, the well-known agent. Mr. Claxton, who in early life himself appeared before the footlights, engineered the fortunes of many of our present-day stars. The funeral will take place to-day (Thursday) at Hendon Park Cemetery at 1.30, the cortege leaving West Heath Drive, Golder's Green, at 1.

Actress and Airman Wed.
Miss Ethel Levey, the popular revue actress, was married on Thursday last to Mr. Claude Graham White, the airman, at the Registry Office, Marylebone-road. Few were aware of the impending happy event, and Miss Levey had been rehearsing for the new revue, "Three Cheers," which was produced at the Shaftesbury on Friday, all the morning.

A Versatile Artiste.
One of our most accomplished revue actresses, Miss Levey will be remembered as having appeared with success in "legitimate" at Wyndham's. Before she attained fame in London, Miss Levey appeared in musical comedy—notably in the title-rôle in "Lady Molly"—in America. She has played frequently on the Continent, and can act in five different languages.

Marriage of Richard Benn.
Hearty congratulations to Mr. Richard Benn, son of Mr. Willie Benn, of Park's Eton Boys and Girton Girls, and Miss Dolly Edwards, who were married, I hear, on Tuesday, the 19th. The wedding breakfast was held at Mr. Benn's residence, and later the bride and bridegroom left for Brighton.

Private Richard Benn (the bridegroom) has served at the front in the Aircraft and Mechanical Transport since the commencement of the war, leaving England on August 7, 1914, and has had many exciting and dangerous exploits. It is interesting to note that his grandfather won a V.C. in the Crimean War. Twenty-five of Park's Eton Boys are at present at "the front," a record of which Mr. Willie Benn is naturally very proud.

Independent Variety Theatres Association.
All persons holding contracts with the undermentioned halls are reminded that in all cases where the Lord Chamberlain's licence is required such licence must be produced before opening; that Clause 4 of the Rules and Regulations of the Award Contract will be strictly enforced; and that the words of all songs must be sent to the various managements as required by Clause 7 of the Rules and Regulations of the Award Contract.

Halls Concerned.
The halls to which this applies are the Bedford, Camden Town; Battersea Palace; Bow Palace; Canterbury; Collins's; Edmonton Empire; Elephant and Castle Theatre; Golders Green Hippodrome; Imperial, Canning Town; Kingston Empire; Queen's Theatre, Poplar; Shoreditch Empire; Surrey Theatre; Walham Green Theatre of Varieties.

Jack Ashore.
Nine invalided, disabled naval men, and one old naval pensioner, have formed a partnership, and are producing on the music-hall stage an amusing entertainment, under the title of "Jutland Boys." The performance includes music, boxing, hornpipe, songs by individuals, quartette and duet, naval bugle calls, and drill. A weird apparition intended for a Tank is also introduced, and the act throughout, which is novel and entertaining, meets with a most enthusiastic reception. Each of the men appearing has an interesting record of War service.

Ladies' Guild Christmas Party.
The beneficent work of the Music Hall Ladies' Guild includes the provision of a Christmas entertainment for the children of variety artistes, and on Wednesday last, at the Horns, Kennington, a crowd of happy children, to the number of 130, romped the afternoon and evening away in a round of enjoyment. The children, it should be noted, are rigged out from top to toe by the Guild, and very happy they all looked.

Miss Vesta Tilley, the president of the Guild, was present, and presided at the tea-tables, where Miss Maude Mortimer and Miss Ella Shields, vice-presidents, and Miss Lottie Albert, the treasurer, were similarly active. Miss Mortimer, moreover, made a most impressive Santa Claus, and officiated at the distribution of prizes from the gigantic hristmas tree, which reared its head in the centre of the hall. Other workers for the Guild present were Miss Cecilia Macarte, a former president, Mrs. Gintaro, and Mrs. Charles Coborn, who is acting as secretary during the illness of Miss Melinda May, while among those who looked in during the day were Mr. Douglas Stuart and Mr. Chas. Coborn.

Charles Coborn Concert.
Mr. Charles Coborn gave a Bohemian concert at the Connaught Rooms, Great Queen-street, on Thursday evening. The attendance was disappointing, although a large number of tickets for the entertainment had been distributed amongst the soldiers home on leave. These tickets had been purchased by the Mayor of Bromley, Messrs. Francis, Day and Hunter, Mr. Oswald Stoll, Mr. Charles Hawtrey, Mr. Chas. Cochran, Miss Maud Mortimer, and others. Commandant W. Power, of the Volunteer Civil Force, occupied the chair.

The list of artistes included Mr. Coborn, who apologised for his late arrival, he having been engaged in singing at three special concerts for wounded soldiers, Messrs. John Hassall, the well-known artist, Adrian Harley, who recited in excellent style, "The Revenge," by Tennyson, James Newland, Herbert Harden, Sergt. Jack Mortimer, Gintaro, Chas. Morton, Lyall Johnston, Arthur Blount, Dion Lane, George Buck, Madame Parker, the Misses Maude Mortimer, Bessie Mapely, Edith Blandford, Mabel Mavis, Mary Law Kathleen O'Nane and others. Mr. A. F. Grainger acted as accompanist at the piano and Mr. T. Bingham-Sedgwick was the hon. sec.

1,500 Wounded Entertained at Norwich.
Organised by Mr. F. W. Fitt, with the permission of the proprietors, Messrs. Bostock and Fitt, and the assistance of the staff and artistes engaged at the Norwich Hippodrome, 1,500 wounded soldiers were entertained at a special matinée performance on Wednesday. Special trains, trams, wagonettes, and cars brought up the wounded from the outlying districts. In the course of the entertainment Mr. Harry Carlton thanked the soldiers for attending and giving the artistes the pleasure of entertaining them. He hoped they had enjoyed the programme as much as the performers had enjoyed entertaining them.

Mr. F. V. St. Clair, the sales of whose songs went to the purchase of cigarettes for the guests, also expressed the pleasure it gave him to assist. It is thirty-six years since Mr. St. Clair made his first acquaintance of a Norwich audience.

Tea Concerts for the Wounded.
Upwards of 400 wounded soldiers and sailors from the neighbouring hospitals were entertained to tea in the ballroom of the Savoy Hotel last week, following which many popular artistes contributed to a varied programme. These tea concerts, as they are called, have become quite a popular outing for our wounded men, and are looked forward to with the keenest excitement.

Chris Van Bern was accorded a warm reception for his contribution, whilst Marcelle, from the Empire Theatre, W., was much appreciated in a Scotch dance from "Razzle-Dazzle." Perhaps the most popular item was a tiny, yet talented, child, of six years of age, Baby Jewell, whose rendering of "Tennessee" was loudly encored by the men. In all there were over a dozen items, all of which were thoroughly appreciated. The next tea concert takes place on New Year's Day, and a strong programme is being arranged.

Libel on Revue Actress.
A settlement was announced to Mr. Justice Bailhache on Wednesday in an action brought by Miss Marjorie Jewson, who is known on the stage as Marjorie Dunbar, for a libel by the London Life Publishing Company. Mr. Vachell, K.C., for the plaintiff, said that the plaintiff gave classical representations of old country dances, but in her performances there was nothing of that absence of clothing which was seen in some modern productions. In June last she was performing at the Empire. She was dressed in exceedingly modest attire. In "London Life" of June 17 there appeared a full-page representation of a person who was stated to be Miss Marjorie Dunbar, as she appeared in "Follow the Crowd" revue. Anything more grossly out of taste and indecent he could not understand. Anyone would think that the lady was lost to all ideas of modesty.

That was the libel complained of. There was no possible answer, and Mr. Lloyd, for the defendants, was prepared to carry out the terms of a settlement which had been arranged, that a sum should be paid for damages and costs, and there should be an apology, and that the defendants should submit to an injunction. Mr. Lloyd, for the defendants, expressed sincere regret that the plaintiff had been depicted in the paper. His lordship ordered judgment to be entered on the terms agreed, and granted an injunction.

Death of Mr. J. E. Jowsey.
Mr. John Edward Jowsey, an agent well known in the North of England, died recently at Middlesbrough. It was under his direction that the old Oxford Music Hall there was pulled down and re-erected on modern lines. In partnership with the late Mr. T. Imeson, Mr. Jowsey also ran variety entertainments in the district. Mr. Jowsey was one of the founders of the company that built the Grand Opera House, Middlesbrough. In addition to carrying on his agency, Mr. Jowsey was latterly one of the directors of the Empire, Middlesbrough.

"The Performer" Christmas Number.
I have just received a copy of "The Performer" Christmas number, a fine fat shillingsworth, full of humorous illustrations, interesting topical articles, and other clever matter that will appeal to the professional reader. It is a production on which the editor, Mr. J. Dunbar, is to be cordially congratulated.

The Coliseum Drummer.
At the Southwark Tribunal, Mr. Frampton, barrister, appeared on behalf of Mr. Oswald Stoll, in support of the exemption of a musician at the Coliseum. On June 27 he was granted by the tribunal conditional exemption, but at the request of the Military Representative the case was now reviewed on the ground that the exigencies of the war required the services of all able-bodied men whose work could be done by men ineligible for military service. He was a married man with three children, and had been passed as only fit for labour abroad (B2). He came from Manchester a few months ago, and was one of two men left in the orchestra at the Coliseum, manipulating the drums and a number of other side instruments. His wages were £7 10s. a week. He produced a medical certificate from a hospital, and was granted a month's extension to enable him to be examined by the special Medical Board.

Death of an Old Entertainer.
The death occurred recently at Leeds at the age of 77 of Mr. John Augustus Walkington, who was at one time well known on the halls as a roller-skate dancer, and as the inventor of musical instruments. For some time Mr. Walkington was rink manager at the Montpelier, at Harrogate, and whilst there had the honour of giving, with his son Harry, then aged four, an exhibition before the Duke of Connaught. He organised a troupe of roller skaters, comprising himself and other members of his family, and toured successfully in this country, and through Austria, Russia, Poland, and Germany. He leaves a widow, two sons and a daughter. One of the sons, Mr. H. E. Walkington, is well known as a equilibrist under the name of Ernesto.

Horace Jones
is back in town with Harry Day's successful revue, "Fall In," commencing this week a tour of the L.T.V. halls at Croydon.

Lanca-Sheer Parody.
Baldwin, the bold ex-parachutist, present inventor of aerial plans, and current playwright, and sketchist, is now, I have just learned, out on another "lay." In fact, I find the cheery Charles is now deeply immersed in preparing for a certain big West End revue, a very satirical skit on a certain form of "Lancashire" drama. Such a theme should "materialise" well.

Music Hall Ladies' Guild.
The Committee of the Music Hall Ladies' Guild sincerely thank Mr. Frank Allen for a cheque of £52 13s. 1d., being percentage of amounts deducted at various matinées at the Moss' Empires.

Towards the Christmas Fund the following ladies and gentlemen are thanked for donations:—Mr. C. B. Cochran, £5; Mr. Frank Allen, £2 2s.; Miss Marie Lloyd, £1 1s.; Mr. F. Delafond, 10s. 6d.; Mrs. Hall, 5s.; Miss Kate Toole, 2s.; Miss Ella Shields, collecting £1 16s.; and Mrs. Millis, from the following: Mr. Frank Van Hoven, 10s.; Miss Marie Dainton, 10s.; Mr. Carl Hertz, 5s.; and various smaller sums, £1 5s.

Sir Thomas Lipton is thanked for the gift of twenty-five and Sir Joseph Lyons for twelve plum puddings for distribution amongst the pensioners of the Guild. Mr. Sam Isaacs, Mr. David Kauffman, of Covent Garden, for cases of apples, oranges, and bananas. H. Mash and Son, of Brixton, for the loan of the huge Christmas tree, Messrs. H. and M. Rayne for the loan of the Santa Claus costume, the Sisters Macarte and Miss Rosie Foote for toys, and Mrs. Lewis Levy for boxes of perfume.

Mrs. Ernest Collins is thanked for a parcel of clothing.

THE PILGRIM.

SUBURBAN PANTOMIMES.

"CINDERELLA" AT WILLESDEN.
Book and Lyrics by Alec Flood, Music by Allan Willis.

Cinderella ..... Miss Cora Goffin
Prince Charming..Miss Eva Macdonald
Dandini ..... Miss Freda Danilo
Baron Bunkum .....Mr. Fred Earle
Gingeretta .... } Messrs.
Sarsaparilla } Newham and Latimer
Billy Buttons .....Mr. Harry Cook
Snip and Snap ..... The Holsons
Fairy Starlight
Miss Mary Wynne Hulm
Premiere Danseuse....Miss Irene Page

A really excellent pantomime is Mr. Charles Gulliver's production of "Cinderella" at Willesden. The company is a talented and interesting one from beginning to end, the costumes are handsome, and the scenery extremely pretty. The curtain rose on one of the most charming woodland scenes that we ever remember seeing, and this, together with the brilliant costumes of the huntsmen and the pretty dresses of the villagers, presented a picture that was extremely pleasing and gratifying, and immediately struck a note of genuine merit that was sustained in every direction throughout the whole pantomime. Very quickly we made the acquaintance of the Prince's valet, Dandini, in the person of pretty Miss Freda Danilo, and let it at once be said that a better Dandini we have never met. Miss Danilo looked more than merely pretty, particularly in her grey costume, and played the part for all it was worth, and Dandini is, of course, a by no means bad acting part. Quickly following Dandini came a stately Prince Charming, very capably played by Miss Eva Macdonald, who had a rousing reception for her fine singing of "Take Me Back to Dear Old Blighty." Miss Macdonald has an exceptionally good voice. Within a few minutes we had been introduced to the Ugly Sisters (Messrs. Newham and Latimer, old pantomime favourites), the Broker's Men (the Holsons), the daintiest of little Cinderellas (Miss Cora Goffin), Cinderella's Fairy Godmother (Miss Mary Wynne Hulm), Billy Buttons, the Baron's page (Mr. Harry Cook), and Baron Bunkum himself (Mr. Fred Earle). We felt all the happier for meeting so many new and entertaining friends. The show seemed to get into "its stride," as it were, from the word "Go," and a rattling good pace was kept up right to the finish, for which, doubtless, much praise is due to the producer, Mr. Alec Flood, who was also responsible for the book and lyrics. We were glad to note that the story of "Cinderella" was closely followed, scarcely ever being allowed to slip into the background—a course that was very wise.

In dealing with this pantomime one feels more inclined to praise the general success rather than do much in the way of singling out certain performers for special mention. Miss Macdonald had great success with her number, "Some Night, Some Waltz, Some Girl," and was always of great value to the show. The Fairy Queen was another admirable singer, and was heard to advantage in "God Keep You Safe, Dear Heart of Mine." The pantomime is, indeed, rich in good voices, and Miss Danilo sang her numbers, which included "I am the Fellow Who Did," "When You're a Long Way from Home," and "Five Days' Leave," splendidly. Miss Goffin as Cinderella was particularly good in her duet, "Different Ways of Making Love" (with Buttons), and in "A Broken Doll (sung as a duet with the Prince). The Holsons had a couple of very good numbers, but more particularly noteworthy were their two eccentric dances, both full of cleverness, humour, and originality. Newham and Latimer were immensely popular as the Ugly Sisters, and were working energetically all the time. Mr. Harry Cook, too, as Buttons was a popular figure, and had an amusing number in "Tommy Tucker Took a Tin of Tasty Tinned Tomatoes." Mr. Fred Earle, of course, made an excellent Baron, and his singing, acting, and dancing were of the best. Altogether a pretty, jolly, and thoroughly entertaining show.

"ALADDIN" AT STRATFORD.
Pantomime, by Fred Fredericks and Percy Ford, produced on Dec. 23 at the Borough Theatre.

Mr. Fred Fredericks's annual contains two notable features in that, for the first time in the long series of pantomimes at the Borough Theatre, the "dame" is played by one of the feminine sex, and that the juvenile element in the cast is much more pronounced than heretofore. The "book" is again from the fertile pen of Mr. Percy Ford, and the story of the adventurous Aladdin, who seeks fame and fortune by the aid of a magic lamp, is told in bright and entertaining manner.

Of the seventeen scenes comprised in the pantomime, The Port of Pekin and The Magic Cave are especially commendable in the first part, and in Part II. The Feast of Lanterns is greatly admired; whilst loud applause is bestowed upon the spectacular effects and stage grouping in The Palace Gardens. The dresses are very elaborate and tasteful, and the music is always melodious and enlivening.

Miss Ida Crispi makes a decided success as Aladdin, being always energetic and confident, and scoring heavily with her songs, of which "Take me back to Blighty" is probably her happiest number. Miss Ethel George is a pretty and engaging Princess, and she wins plenty of applause for her vocal efforts, besides sharing the success of the duet, "Dearie," with Aladdin. The incorrigible Widow Twankey is in the hands of Miss May Edouin, whose ripe experience as a comedienne should develop the part into a richly humorous one. Miss Lily Linguard is a dashing and attractive Pekoe; and Miss Patty Pyke is an extremely "goey" and entertaining Nicee. The younger members of the audience will be hugely delighted with Miss Margery Allen, a talented young performer, who scores heavily in a pretty nursery scene, and with the Eight Little Rays of Sunshine, a bevy of exceedingly clever and energetic children, who considerably enhance the value of the many scenes in which they appear.

Mr. FitzAllen is very prominent as Abanazar, his versatility and resource winning him unstinted applause, and his topical number, "If I were Prime Minister," being one of the best things in the pantomime. Mr. Sam Hilton works unflagging as Washee Washee and is always successful in his efforts to amuse, in addition to being well to the fore vocally. Messrs. Regan and Ryan make a decided hit as two comic policemen, and are loudly applauded in their clever cross-talk and specialty numbers. Their trio, in conjunction with Miss Patty Pyke, is deservedly recalled many times. Mr. Lionel Yeldwyn has much to do with the story as the Emperor, who is portrayed in just the right vein; and Mr. Haines Albutt does the utmost with the part of the Grand Vizier.

That the pantomime will have a capital run was evidenced by the flattering reception accorded to Mr. Fredericks by the full house at the conclusion of the première performance.

"DICK WHITTINGTON," AT CROYDON.
Dick Whittington
Miss Rose Murray
Alice .....Miss Ena Lestrange
Alderman Fitzwarren
Mr. B. Howard Alford
Idle Jack ..... Mr. Harry Talbot
Selina ..... Mr. Chas. Gardener
Captain Starboard } Messrs.
Ben Bobstay ..... } Reney and Dare
Emperor of Morocco
Mr. Arthur Preston
Princess Almida....Miss Gladys Clare
Thomas (the Cat)..Mr. Arthur Breton
Lord Slightall .. Miss Gladys Helmore
Polly ..... Miss Jeanette Mabielle
Lady Flouncy ..Miss Kathleen Russell
Countess of Showoff
Miss Trixie Desmond
Duchess of Hupperten
Miss Esmee Cleydon
Lord Highflier .... Miss Elsie Lavey
Count Greatdude..Miss Mabel Reney
Sir Algy Sumknut
Miss Winifred Jenkinson

Saturday last saw the first performance of Messrs. F. Leslie Moreton and Guyton Heath's grand annual Christmas pantomime, "Dick Whittington," at the Grand Theatre, Croydon, and we can say at once it is a real good show. All the latest melodies have been selected and introduced by Mr. Michael Dwyer, and the work in this department has been carried out to perfection; whilst the augmented orchestra, under the able direction of Mr. Neville Clifford, does remarkably well. Noteworthy songs and musical items have been culled from the extensive repertoire of Messrs. Francis, Day and Hunter, Feldman, Star Music Publishing Co., and Osborne and Co. It would be hard to imagine better and more appropriate scenery than the elaborate sets, "Aldgate in Ye Olden Time," "The Hill at Highgate," "The Emperor's Palace," and "London with Dick's Entry." A wealth of pretty dresses has been supplied, and a full and charming chorus show them off nicely. The book is witty and entertaining, and shows Mr. F. Leslie Moreton at his best. He has followed, in ten scenes, the recognised plot, which needs no explanation here. Novel specialities are submitted by the Eight Merry Macs, Reney and Dare, and Talbot and Clare; and much credit is due to Mr. R. J. La Fane, under whose direction the pantomime was produced. Miss Rose Murray is in the title-rôle, and her buoyant vivacity wins an easy victory over her audience. She is tremendously popular, and her numbers are rendered with warmth and finish. Miss Ena Lestrange gives an exquisite picture of Alice, her performance being marked by an unaffected grace. Her songs are given in an artistic manner, and she always presents a cheerful front. Mr. Chas. Gardener provokes much hilarity as Selina, the cook, his quaint and whimsical efforts receiving the heartiest recognition. He has many times proved himself a past master in the art of pantomime dames, and we now like him better than ever in this particular line. Mr. Harry Talbot makes a side-splitting Idle Jack, and does himself considerable credit. Mr. B. Howard Alford enacts the character of Alderman Fitzwarren in the best possible humorous style. Messrs. Reney and Dare are quite up to the mark as Captain Starboard and Ben Bobstay (the Mate), and create a perfect hurricane of laughter. Mr. Arthur Preston makes the most of his opportunities as the Emperor of Morocco, and Mr. Arthur Breton's feats as Thomas, the Cat, are deftly executed. Miss Gladys Clare is a handsome Princess Almida. Miss Gladys Helmore is proving herself a favourite as Lord Slightall, and Miss Jeanette Mabielle shines in the part of Polly. Mr. R. A. Beaton, the courteous general manager, deserves congratulations upon the success of his first Christmas annual at the theatre.

"MOTHER GOOSE," AT LEWISHAM HIPPODROME.
Mr. Charles Gulliver is to be heartily congratulated on the all-round excellence of this production. Apart from the business side of it (the house was packed on Boxing afternoon) it must be cheering to Mr. Gulliver to feel that he is bringing so much joy into the hearts of the little ones and also their khaki fathers, etc., who formed the majority of the audience. The kiddies' laughter and intense enjoyment was a never-to-be-forgotten experience.

"Mother Goose" as played at Lewisham does not stray far from tradition, and the story is told by Mr. Alec Hood (who is responsible for book, lyrics, and production) in entertaining style. The comedy is of the best, clean, refreshing, and vigorous, and the scenery and dresses from the L.T.V. studios, were wondrous to behold. The transformation scene and the grand finale easily held pride of place, and evoked loud exclamations of approval.

With such an excellent all-round cast as Mr. Gulliver is presenting, one is badly tempted to use the superlative in respect of each artiste, for in their different rôles they were one and all most successful. To begin with, in Miss Rene Ralph we have the ideal principal boy. The essence of daintiness and charm, Miss Ralph's Prince Rupert won all hearts. Not only has she a pretty face and figure, but she knows how to sing, as her "Blighty" and "Five Days' Leave" numbers testified. Miss Ralph is to be heartily congratulated on her success. Then, again, what prettier maiden could one have chosen for Jill than Miss Haidee de Rance; but Jill, too, can do other things than look pretty. She has a sweet voice that was heard to distinct advantage in "Come Sing to Me," and her violin excerpts were loudly applauded. Miss de Rance's Jill was quite the gem of the show. Miss Marjory Stevens proved her prowess in some dainty dances as the Fairy Contentment, and Miss Mignon Elise, Miss Gladys Lennards, and Miss Marie Stella in smaller parts were equally successful.

Mr. Jimmy Hooper's Mother Goose was a dear aristocratic soul. A very original dame study Mr. Hooper gave, and an extremely humorous one. His song about Aunt Maria's face was quite well sung. His lean and clever comedy was one of the hits of the show. Mr. Sidney Russell put in a lot of good work as Jack, his "Tennessee" parody proving excellent, and Mr. Len Len-Hard as the Squire was quite successful, using an excellent bass voice well. Mr. Reginald P. Rutter was good as the Mayor, and the broker's men had excellent representatives in Nash and Noel, both their numbers were well done, and their comedy work throughout was of the first order. The goose, as played by Eddy Foy, was a real goose, and one cannot say more than that, whilst the same gentleman's "cat" study proved his knowledge of feline antics to be of the best. The success of the show from the children's point of view was mainly due to Mr. Foy's work. Mme. Walker's Victoria Girls in song and dance and an able chorus assisted. The ballet and dances were all arranged by Mme. Elise Clerc, and Mr. E. Beresford Kent, who was responsible for the music, ably conducted. Mr. Sam Jones, the courteous manager here, has his house in fine order.

HOME-SICK AMERICANS.

TO THE EDITOR OF "THE ERA."

Sir,—There are singers (chiefly, of course, American) who want "to go back to Dixie," some to "old Kentucky," others to "Tennessee," while a third contingent sing sadly that "it's a long, long way to one or the other of the many blissful States of America; all, however, being most obviously "home-sick." They want to go! Want to go!! Want to go!!!,

Should we not impress upon that part of the British public who encourage them to stay away from home the extent of the pain and injury caused by (apparently) such forcible detention?

A number of talented out-of-work British artistes would certainly benefit financially by their departure. And many of our music hall stars would have the much too long deferred opportunity of singing a wholesome British song.

Surely the "lovin', home-sick babes" shall not be for ever doomed to bewail in vain that they are sick of the inflated salaries we have thrust upon them; sick of disturbing comparative peace with their ravings; sick of refusing to give their services gratuitously to British war charities; sick of making piles of money here and spending it in their own country.

So, dear sir, I hope you will be kind enough to publish this in order that the "lovin', home-sick babes" may know that there is at least one who sees no earthly reason why they shouldn't all "go home" immediately. An indefinite detention can only hurt ourselves.—Yours, etc.,

SUNSHINE.

Miss Maude May Murray, having recovered from her severe attack of influenza, opened in Mr. Nightingale's "Aladdin" pantomime at the Theatre Royal, Stockport, on Saturday last, and scored a brilliant success. Her beautiful act is one of the most attractive features of the production, the lighting effects being magnificent, and her dancing most charming and graceful.

The intervals in the three exhibitions daily of the Navy League patriotic photo-play, "It is for England!" at the West-End Cinema Theatre will, during the week, be utilised for the delivery of short patriotic addresses by Sir C. Kinloch-Cooke, M.P.; Commander Bellairs, M.P.; Col. Chaloner, M.P.; Major Pretyman Newman, M.P.; A. W. Yeo, M.P.; Rev. A. J. Waldron, and the author, Mr. Laurence Cowen.

"VIEWS ON INTERVIEWS."

TO THE EDITOR OF THE "ERA."

Sir,—There is a great deal of solid truth about Miss Nora Delany's jocose remarks on the necessity of learning How to be Interviewed. In my experience this department of the business of a theatre is very much neglected. There is a volume of information behind the scenes very interesting to the newspaper reader as news, and very useful to the management of the theatre as attracting attention to the play. And, I may ask, why shouldn't it be used for that purpose? It very rarely is! The company as a rule don't know it is there, and no one troubles to find it out and give it to the Press. The manager's idea of a "Press agent"—dreadful word!—is a chatty, sociable person who should go round and call in on editors—the most mistaken way possible, I suppose, of trying to influence newspaper notice.

To give an example. I interviewed the other day a comedian at the top of the tree, who told me that during all the years he had been appearing at a big West End theatre no one had ever asked him an intelligent question about his work. He did not, in fact, seem to have any conception at all that there was a serious side to journalism; Press work was a sealed book to him.

I should put forward the assertion that here, at least, the management had neglected a very rich field of theatrical lore, much of it of considerable public interest. Instead of the actor being over-interviewed, as some people imagine, he is under-interviewed—in the right sense. In the absence of interesting "copy," the theatrical column falls back on the favourite-dish-for-breakfast and the actress's carriage accident.—I am, yours faithfully,

HILL ROWAN.

THE . . .

Special Pantomime Number

of "THE ERA" will be published

NEXT WEDNESDAY.

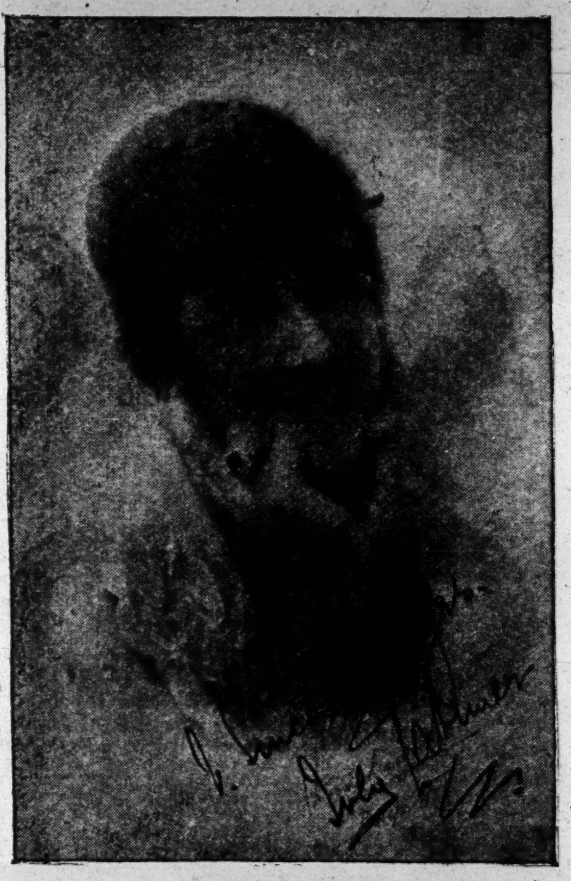
Advertisers should book their spaces now. A Special Order Form, with spaces to let marked, will be forwarded on application to the Advertisement Manager, "The Era," 35, Wellington St., Strand, London, W.C.

Copy must reach the office by SATURDAY, DECEMBER 30.

FELDMAN'S SONGS & SINGERS

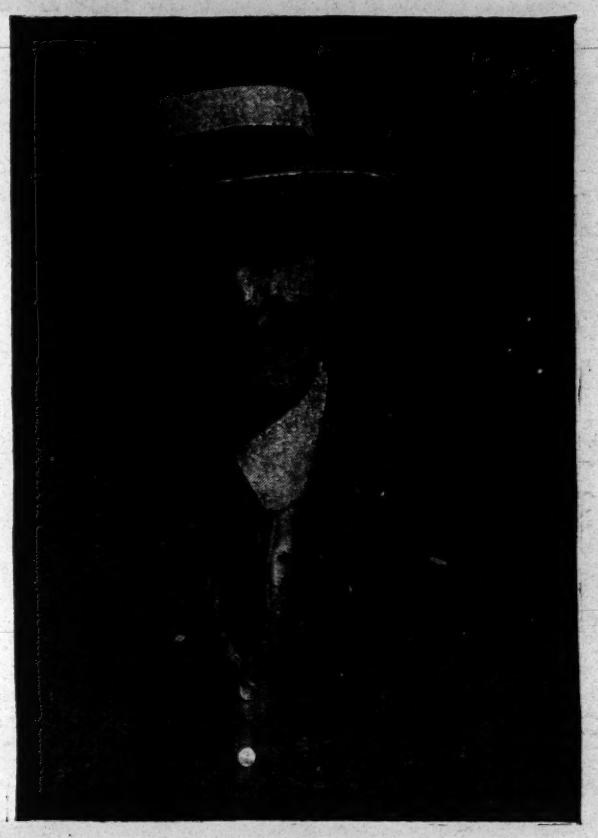
ROYAL & PRINCESS' THEATRES, GLASGOW

WE'VE GOT TO PUT UP WITH IT NOW. TENNESSEE. I WANT TO BE SOMEBODY'S BABY.
ON A SUMMER NIGHT. HOME IN KENTUCKY. TAKE ME BACK TO DEAR OLD BLIGHTY.
YOU'VE GOT TO DO IT. ARE YOU FROM DIXIE? FLAGS A-FLYING.
MY MOTHER'S ROSARY. YAAKA HULA. MY HEART IS CALLING YOU.



IVEY LATIMER.

LITTLE TICH.
IVEY LATIMER.
TOM E. NEWELL.
WINNIE VOLT.
MAISIE AYLING.
TILLER GIRLS.
JOSIE DELAINE.
SONIA SEALE.
RUBY REEVE.
HILDA MANCHESTER.



LITTLE TICH.

MAISIE AYLING.

TOM E. NEWELL.

JOSIE DELAINE.

SONIA SEALE.

WINNIE VOLT.

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IMPORTANT TO ARTISTES.

Additions and Corrections to these Cards must reach us not later than Tuesday, 4 p.m.

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ELLIOTT SAVONAS
In "THE PALACE OF ORPHEUS."
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Agent, WALTER BENTLEY.

AN ACT WITH A REPUTATION.
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THE CRYSTAL PYRAMIDS.
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Real Sisters. Introducing Pianos, Mandolines, Singing, Violin, and Acting.
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MACK JOLLYBOY
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Fourth Year of Tour with Percy Honri's Co.

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IN DEXTEROUS HUMOUR.
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FRED SOLO & CO.
Including the ORIGINAL SOLO GIRLS
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This and Next Week, R. Nightingale's "ALADDIN" Pantomime, THEATRE ROYAL, STOCKPORT.
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Immense success Pantomime, T.R., STOCKPORT. Third season with Mr. Nightingale.
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NEW THEATRE, CARDIFF.
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Soprano and Dancer. Principal Girl, "DICK WHITTINGTON."
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THE FRENCH CUBAN.
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Jan. 1, **SURREY THEATRE.**
Jan. 8, **GNOLL HALL, NEATH.**
VACANT, January 15 and 22.
Coms., any Principal Agent, or direct.
Compliments of the Season to all friends.

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This Week, LEICESTER.
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Principal Comedian.
AT LIBERTY. TOTALLY EXEMPT.
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Real Daughter of France
Diane D'Ee

GOODFELLOW and GREGSON
(Sammy) Principal Comedian. Special (Lady Policeman).
Pantomime,
THE PALLADIUM, W.

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Compliments of the Season to All.

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In a Delightful Quick-change Dancing and Vocal Scene.
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The only Lady in Vaudeville imitating Instruments, Animals, Babies. Quick change on stage. Whistling Solos, own setting. Talent, refinement, clean comedy, and originality. All mimicry worked free with the throat. Booking returns into 1919. WHY? Many thanks to Harry Zahl for a good stock of contracts. This Week, COLISEUM, TYLORSTOWN. Next Week, PAVILION, TREORCHY, S. WALES. Wire. Wire. Wire. I am NOT solely represented.
Wishing all Friends Compliments of the Season.

SYD MAY
MIMIC. Compliments of the Season to all, and my best thanks to the many gentlemen artistes for kind permissions.
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DALY & HEALY
MAKING THE CUSTOMERS LAUGH
Month of January, ALHAMBRA, PARIS.

EDIS and FORBES
"FRESH HAIR."
Panto Season Mr. Joe Collins. Principal Comedian and Principal Girl.
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NICOL and MARTIN
THE CELEBRATED CYCLE RIDERS.
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BROS. SHANKS
"BOY BLUE" PANTOMIME.
HIS MAJESTY'S THEATRE, ABERDEEN.

JOHN LESTER and HIS!
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Versatile Comedy Entertainers, with their UPSIDE-DOWN BAND.
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Lead in Harry Day's "EYES FRONT" Co.
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HORACE JONES
Starring Principal Comedy Part in
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This Week - - - - - EMPIRE, CROYDON.

LEW LAKE presents Britain's Premier Film Comedian
"PIMPLE"
In one of the Funniest Burlesques ever presented to the Public.
This Week, THE EMPIRE, HOLBORN.
All coms., LEW LAKE.

Mr. HYMACK
"AT BOGEY VILLA." A Protean Perplexity.
This Week, HIPPO., DEWSBURY. Next, HIPPO., ROCHDALE.
WILL COLLINS & CO. or WILL DALTON.

COMPANIES WANTED, January 15 and 22 (twice nightly), Musical Comedy preferred; February 12, 26, March 19, and April 2.
Apply, SYDNEY BRANSGROVE, Lake's Variety Agency, 1A, Southampton Row, W.C.

LAKE'S VARIETY AGENCY

Telephone: MUSEUM 2176. **1a, SOUTHAMPTON ROW.** **Telegrams: "Moccadora, London."**

THE CINEMA IN 1917.

BY OUR SPECIAL COMMISSIONER.

Without a doubt the Cinema will come into its kingdom in the year that lies before us. The deluge of slander, suspicion, and prejudice against it which has swept over the land has already spent its force. The bold step taken by the leaders of the industry of challenging the investigations of an expert Commission has demonstrated as nothing else could do the conscious integrity of the trade generally, and its stern determination to vindicate its position and utility in the national life.

The Commission appointed under the auspices of the Association for Promoting Public Morals will begin its session at the Guildhall on January 8, and will sit every Monday until the investigation is completed. We have already given the names and qualifications of those constituting the committee. It will now be the duty of these public men and public bodies that have hurled such serious and damaging charges against the picture theatres to submit the clear evidence upon which their charges are based to the scrutiny and judgment of the Commission.

The Cinema Trade Council will place their case in vindication of the educational and recreational value of the cinema before the Commission, and will put into the witness chair the most competent experts in the industry, and such outside advocates as exist in far greater numbers that the enemies of the cinema imagine. Both the clergy and laity of the Christian Churches are coming forward to bear their testimony to the moral and educational advantages of the films.

It is of the utmost importance in the coming year that the various interests should consolidate and concentrate their forces to support the Cinema Trade Council.

It may be true—and in all human affairs it is an extremely trite truth—that no human organisation can claim to be the perfect instrument for which it came into being, and we are glad to notice that the severest critics of the Cinema Trade Council restrict themselves to the obvious suggestion that there is nothing so good that it may not be bettered. Their highest ambition is not to end it but to mend it. Your Commissioner rejoices in the opportunity now afforded him to wish every member of the great cinema industry a happy and prosperous New Year.

LORD DERBY'S TRIBUTE TO THE CINEMA.

Striking testimony to the value of the cinematograph in the National interest is contained in the following telegram to Mr. W. F. Jury from Lord Derby, Secretary of State for War, which was read at the conclusion of the presentation of the Battle of the Ancre and the Advance of the Tanks at the Scala on Friday:—

"Dec. 22, 1916.

"On behalf of the Army Council I take this opportunity of thanking the whole of the cinematograph trade for the great services that you have rendered in the past in giving the fullest possible publicity to the Official War Office Films of our Armies in France and in other theatres of war.

"I feel sure that we can count on your continued support in this useful work of bringing home to us all the great sacrifices that are being made daily by our brave troops in the field, and of reminding us that it is our duty to do in our respective spheres all that we can to help them.—DERBY."

"THE GIRL WITH THE WINNING SMILE."

MISS CHRISSIE WHITE.

A visit by our representative to Walton-on-Thames, where the Hepworth studios are located, was well repaid, for he was lucky enough to catch Miss Chrissie White, "the girl with the winning smile," in person. All film-lovers will read her career with interest.

At nine years of age Miss White had played in several stage productions, and one day the chance came for her to act in the pictures. A certain little girl who was to have played in a Hepworth film called "For His Little Lady's Sake" fell ill. And Chrissie White went to the studio with a note explaining this. The result was that little Chrissie played instead. That was ten years ago, and now she is one of the most famous film stars. Her skill in playing all types of character is marvellous. Comedy and heavy drama comes to her with equal ease and facility.

THE PATH TO POPULARITY.

Graduating through the Tilly Girl pictures, which were among the most successful series of comics ever produced, she passed on to more serious work until she reached her position of to-day. In "Sweet Lavender" and "The Nightbirds of London" she played leading parts, and has become increasingly popular all over the country. "Face to Face" is another of her successes, and "The White Boys," an Irish picture, will follow soon. In "Trelawny of the 'Wells'" she played the rôle of Avonia Bunn, and in this, a character part, we have a very fine piece of work. As the mischievous schoolgirl, too, she is extremely lovable.

ENGLISH TYPE OF BEAUTY.

Miss White, of course, is English. But her fame spreads considerably further than the sea-girt shores of her own country. In the Colonies she is known and loved, and many are the letters of praise and requests for photographs this player receives, some from the most unheard-of places imaginable. Chrissie White's beauty is of the real English type—bright, golden hair, blue eyes, and the English girl's fair complexion. Perhaps it is this fact, among others, which has endeared her to the hearts of British folk everywhere; certainly in the firing-line in France it is appreciated, for she has been praised by many a "Tommy" who has seen some of the Hepworth "firing-line" films out there. It must have been the thought of Chrissie White which made a commanding officer, writing to the Hepworth company for more films, ask for "good British stories, with plenty of pretty English girls in them."

"DISRAELI."

FAMOUS EPISODE IN THE LIFE OF ONE OF BRITAIN'S GREATEST STATESMEN.

Production ..... Percy Nash
Stars ..... Dennis Eadie, Daisy Cordell, Dorothy Bellew, Mary Jerrold
Type ..... Historical Drama

Any story dealing with the life—political or domestic—of Benjamin Disraeli, the dominating figure of British society for the better part of half a century, is bound to be of extraordinary interest. Thus it is not surprising that a film based upon Mr. Louis N. Parker's play, "Disraeli"—recently produced at the Royalty—and so skilfully adapted to the purposes of the screen by Mr. Percy Nash, should attract the attention it has done. At the period chosen for the play the great statesman is at the zenith of his career, and the story deals with the consummate skill and diplomacy with which—in spite of almost universal mistrust and misgiving—he acquired for this country a dominating share in the Suez Canal, which history has proved to be one of the most masterful operations in international politics. Glimpses of "Dizzy's" happy domestic life are also screened, together with the romantic love story of his protégé, Viscount Deeford. The culminating scene, in which Disraeli, now Lord Beaconsfield, entertains Queen Victoria at a historical reception at the Foreign Office, is a triumph of stage direction. Mr. Dennis Eadie, as Disraeli, gives a fine interpretation; Miss Mary Jerrold, as Lady Beaconsfield; Miss Daisy Cordell, as the beautiful spy, Mrs. Travis; Miss Dorothy Bellew, as the sweet-natured Clarissa; and Mr. Cyril Raymond, as her lover, are all excellent. The film as a whole is a triumph of British cinematography, and will be a huge success.

[See our Film Marking.]

"THE SUN-DIAL."

IMPECUNIOUS ARTIST'S COMPROMISING PHOTOGRAPH NEARLY CAUSES A SCANDAL.

Production ..... Ambrosio
Star ..... Mlle. Luiga Morano
Type ..... Farce
Length ..... Three Parts
Distributors ..... Urban Trading Co.

Screened on the same occasion as the foregoing, and described as a screaming farce, this picture shows how Peter Wilkins, an impecunious artist, disguises himself as an old man and obtains a situation at a convent school to carry out restorations, etc. Whilst employed there, he takes the photo of Gigetta, who, in the act of climbing a pear tree, slips, and is entangled in the branches. Gigetta is engaged to Lieut. George Pomerol, but refuses to marry him until this photo, together with the plate, are destroyed. After numerous humorous adventures, George succeeds in doing this, and thus removes the obstacle in the way of his marriage with the pretty Gigetta.

Mlle. Luiga Morano displays plenty of humour in the interpretation of the part of Gigetta, as does Theo. Spagetto in the character of Wilkins. The action is animated throughout the picture, which is well lighted and capital fun.

[See our Film Marking.]

"THE PRICE OF LIFE."

GAMBLER SELLS HIS LIFE TO A SCIENTIST, BUT TRIUMPHS THROUGH LOVE OVER VILLAINY.

Production ..... Ambrosio
Star ..... Albert Capozzi
Type ..... Drama
Length ..... Three Parts
Distributors ..... Urban Trading Co.

Screened at the Urban private theatre on Wednesday last, this picture relates how Arthur Stevens, having lost all his money at the gaming-tables, is prevented from committing suicide by a doctor, who offers him £10,000 for his life on condition that he may experiment on him with a drug which brings about insanity and an antidote which is a slow poison. Arthur agrees, and is inoculated with the germ of insanity, when he meets and falls in love with Ida Blaire, an heiress, whose uncle is plotting against her life so that he may become possessed of her fortune. The uncle steals the antidote from the doctor in order to poison Ida, but it is recovered in time by Arthur, who is nursed back to love and life by the devoted Ida.

Albert Capozzi makes a convincing figure of Arthur Stevens, and the other members of the company are also well suited in their various parts. The scene at the Casino is very animated, as is the picture depicting the fire, and the rescue of Ida from the burning villa by Arthur is very well managed. The picture is recommended to managers seeking for a thrilling dramatic film.

[See our Film Marking.]

"THE END OF THE TRAIL."

A STORY OF A FIGHT FOR LOVE PICTURED IN THE RUGGED NORTH.

Production ..... Fox
Star ..... Mr. William Farnum
Type ..... Drama

Screened at the Shaftesbury Pavilion on Friday, "The End of the Trail" is an engrossing drama of French-Canadian life in the Northern snows. Jules le Clerc, a trapper, capitulates to winsome Adrienne Cabot, a young schoolmistress, at sight. The courtship is rapid; but the girl insists before they marry that Jules must know her life story. Years before she had been forced, to save her father from disgrace, to marry "Devil" Cabot, a bestial brute, much older than herself. A few minutes after the ceremony Adrienne had fled, and Cabot, starting in pursuit, is shot down by a vengeful Indian, and left for dead. Such is the story Adrienne unfolds to Jules, all the incidents of which are finely pictured. Then we see the wedding of Adrienne and Jules, and the happy home life of the couple. But Cabot is not dead, and arriving at the trading post just at the time when a babe is to be born to Adrienne and Jules, captures Adrienne and flies with her. Then the baby is born, and Jules arrives just after. Adrienne, driven to frenzy, attacks Cabot, whom she thinks she has killed. But Adrienne never recovers from the shock, and dies on reaching home. Years after Cabot again turns up, and seeing little Adrienne, Jules' daughter, annoys her. Jules, however, this time makes no mistake, and in a fierce fight in a darkened room finally despatches Cabot. Thus is the long trail ended, and in a final picture we see a portrait of the revenged Adrienne smiling down at her husband. There are some particularly fine snow scenes, and many interesting incidents in the life of a trapper also add to the attractiveness of the picture, which is excellently played throughout, Mr. William Farnum giving a powerful and eloquent portrayal of Jules.

[See our Film Marking.]

Filmland

NEWS AND REVIEWS OF THE PICTURE WORLD

"THE LYONS MAIL."

MR. H. B. IRVING GIVES A REMARKABLE REPRESENTATION ON THE SCREEN OF ONE OF HIS FATHER'S MOST FAMOUS ACHIEVEMENTS.

Production ..... Ideal
Star ..... Mr. H. B. Irving
Type ..... Melodrama

The drama made famous by the magnificent interpretation of a dual rôle by the late Sir Henry Irving has been adapted to the purposes of the screen, and was projected at the Shaftesbury Pavilion on Thursday last. The occasion was made additionally eventful in that Mr. H. B. Irving, the distinguished son of the great actor, undertook the part of the innocent Lesurques and the guilty Dubocq, and a very fine interpretation he gave. The story lends itself admirably to cinema representation, and the many thrilling scenes were finely portrayed. The trial scene, where Lesurques, a spectator in court, is accused of the murder, and has to take his place in the dock with the guilty men, is intensely dramatic, and was finely played. Another remarkably animated scene is that depicting the rowdy crowd awaiting the execution. Mr. Irving is heartily to be congratulated on an excellent performance of a difficult task, and the producers upon the result as a whole.

"TANKS" IN ACTION.

VIVID REPRESENTATION ON THE SCREEN OF THE BATTLE OF THE ANCRE AND THE ADVANCE OF THE NEWEST MACHINES OF WAR, COLLOQUIALLY TERMED "TANKS."

Shown privately at the Scala Theatre on Friday last, these, the latest official War Films, bid fair to equal if not to eclipse in interest the pictures of the Battle of the Somme, to which they form a sequel. Many columns have been written in attempting to describe the Tanks in action, but no writer can hope to compete with the cinema in giving an adequate idea of what a Tank in action really looks like. In these pictures we see the Tanks moving into position, clearing the way for our men through barricades and wire entanglements, bumping across trenches, and returning to the British lines after playing their part in the successful attack.

The picture opens with the troops moving forward to their battle positions. Shells are rolled up to the guns for the preparatory bombardment by 8-inch howitzers, which are shown in action. Preceded by the "tanks," which amble over the wire defences, the troops leap forward, and waves of men are poured into the German position. The first batch of German prisoners are shown arriving at "No Man's Land." The R.A.M.C. bring in the wounded under heavy fire to the dressing station, where both friend and foe are tended. The devastation caused by our shell fire is pictured in the ruins of the villages of Martinpuin and Beaumont Hamel, whilst some very fine pictures, with finely arranged and effective lighting effects, showing our guns at work at night, are also screened.

The predominant impression made by these pictures is the unquenchable and unconquerable cheerfulness of our troops under all circumstances, either in getting ready for the onslaught, returning from the attack, or wounded at the dressing stations. Their optimism under the depressing conditions of mud and water in the trenches should convey to all at home a lesson in steadfastness and resolve.

The picture is in five parts and will be released on Jan. 15, 1917.

[Globe Films, Distributors.

Charley Austin in "Parker's Week End."

THE PRODUCERS' MARKET.

The film producer has great opportunities to-day, yet it is true that many are discouraged because they have not found a means of marketing their goods profitably. Pathé Frères Cinema, Limited, we are assured by Mr. J. Wessel, their able assistant manager, are always on the look-out for producers who have first-class films to offer.

"The House of Pathé," said Mr. Wessel, "stands in much the same relation to the film producer as the publisher of a book stands to the author; the publisher markets the author's work throughout the world, and the author derives pecuniary benefits from the world-wide publicity given to his work by the energy and enterprise of the publisher.

"We offer unique advantages to the producer whose films we accept. We usually arrange a cash basis of payment with a royalty on every copy handled by us—and when I say 'handled,'" continued Mr. Wessel, "I mean it in the fullest sense of the word, for films are distributed by us throughout the world. Thus a producer who markets his film through us has the satisfaction of knowing that our world-wide organisation is at work obtaining the best possible results from his film, and that he will get his fair share of those results."

STIRRING TRIANGLE PICTURE.

H. B. Warner is the "hero" of "Shell 43!" the Triangle special to be shown at the Shaftesbury Pavilion on Friday. "Shell 43!" is a story of the war, but it is also described as a most absorbing drama. It concerns the adventures of William Berner, an Englishman who sacrifices his life for his country, but whose nationality is clothed in mystery until the end of the picture.

First he is an American newspaper man; then a German secret agent, and again an English agent. In these disguises he goes about his mission in Alsace-Lorraine, the secret of which is not divulged until the very last scene, when the veil of mystery enshrouding his identity is lifted, and he is shown in his true light. Berner has obtained the confidence of the German Army Staff, and has succeeded in gaining admission to an important German signal chamber—No. 43. He signals to the English, "Shell 43!" They do so, completely destroying a vital German range-finding centre, but, of course, killing Berner.

Enid Markey plays a German girl whom Berner tries to save, and Jack Gilbert, George Fisher, Margaret Thompson, and Louise Brownell are in the cast. There are some remarkable lighting effects in "Shell 43!" and most of the accoutrements of modern warfare are shown in the big scenes, which are said to be exceptionally realistic.

"Honour Thy Name," another strong Triangle Drama, will also be shown on Friday. It has a fine cast, including Frank Keenan, Charles Ray, Louise Glaum, Blanche White, and Dorcas Matthews. Frank Keenan, whose work in "The Despoiler" will doubtless be remembered, has in this play splendid opportunities for the emotional work in which he excels, and in a "dissolve" in which he appears as a young man. The way in which he interprets youth is said to be one of his supreme achievements.

COMING FILM TRADE SHOWS

LONDON.

Essanay Programme, Soho-square, 10.30 to 5, Dec. 28.

Shell 43 and Honour Thy Name (Triangle), Shaftesbury Pavilion, 11 a.m., Dec. 29.

Lost Twenty-four Hours and The Return of Eve (Essanay), Shaftesbury Pavilion, 10.45, Jan. 1.

The Cobweb (Hepworth), West End Cinema, 11.30, Jan. 2.

The Kiss and The Rainbow Princess (Walker), Shaftesbury Pavilion, Jan. 2 & 11.

The Light That Failed (Pathé), 103, Wardour-street, 3, Jan. 3.

Under Two Flags (Fox), Shaftesbury Pavilion, Shaftesbury-avenue, W., 11.30, Jan. 3.

Just Like a Man (Ideal), Shaftesbury Pavilion, 11.30 a.m., Jan. 4.

BIRMINGHAM.

Home and She Loved a Sailor (Triangle), 144-5, Suffolk-street, 3.30 and 6.30 p.m., Dec. 31.

Little Miss Happiness (Fox), Scala, 11.30, Jan. 2.

A Bunch of Keys and The Return of Eve (Essanay), Scala, 10.30, Jan. 3.

Ashes of Embers, &c. (Walker), Scala Theatre, 11, Jan. 5.

The Lie, The Lyons Mail, and Just Like a Man (Ideal), 4 p.m., Jan. 14.

CARDIFF.

Maid Mad and The Flying Torpedo (Triangle), Cardiff Cinema, 11 a.m., Dec. 29.

A Tortured Heart, Cardiff Cinema, 92, Queen-street, 11 a.m., Jan. 2.

The Moral Fabric and Madcap Ambrose (Triangle), Castle Cinema, 11, Jan. 3.

The Lie (Ideal), Cardiff Cinema, 11 a.m., Jan. 5.

The Storm and The Quest of Life (Walker), Pavilion-street, Mary-street, 11, Jan. 5.

Mail (Ideal), Cardiff Cinema, 11 a.m., Jan. 12.

Just Like a Man (Ideal), Cardiff Cinema, 11 a.m., Jan. 19.

GLASGOW.

Mail (Ideal), Cranston's Picture House, 11 a.m., Dec. 29.

The Last Act and His First False Step (Triangle), City Picture House, Union-street, 11 a.m., Dec. 29.

The Daughter of Macgregor, Each Pearl a Tear (Walker), Jan. 2, 11 a.m., Private Theatre of the Newcastle Film Supply, 12, Dixon-street.

Just Like a Man (Ideal), own office, all day, Jan. 12.

LEEDS.

Little Miss Happiness (Fox), Assembly Rooms, 11, Dec. 28.

Essanay Programme (Essanay), 11, Wellington-street, 10.30 to 4, Dec. 29.

The Moral Fabric and Madcap Ambrose (Triangle), The Picture House, Briggate, 11 a.m., Dec. 29.

Mail (Ideal), Picture House, Briggate, 11 a.m., Jan. 2.

The Reward of Patience (Walker), Jan. 2, 11 a.m. Tickets and all information from the Greta Film Service, Barnsley.

The Storm and The Quest of Life (Greta), Assembly Rooms, 11, Jan. 3.

The Love Liar (Phillips), Assembly Rooms, 11, Jan. 5.

Just Like a Man (Ideal), Picture House, Briggate, 11 a.m., Jan. 9.

A Bunch of Keys and The Return of Eve (Essanay), City Cinema, 10.30, Jan. 10.

LIVERPOOL.

Going Straight and The Winning Punch (Triangle), Palais de Luxe, Lime-street, 11 a.m., Dec. 29.

The Light of Happiness (Ruffell's), Scala, 11, Dec. 30.

Profit and the Loss (Ideal), La Scala, Lime-street, 11 a.m., Dec. 30.

The End of the Trail (Fox), Scala Super Cinema, Lime-street, 11.30, Jan. 2.

The Lie (Ideal), La Scala, Lime-street, 11 a.m., Jan. 3.

A Bunch of Keys and The Return of Eve (Essanay), City Picture House, 11, Jan. 8.

Mail (Ideal), La Scala, Lime-street, 11 a.m., Jan. 10.

Just Like a Man (Ideal), La Scala, Lime-street, 11 a.m., Jan. 17.

The Kiss, and The Rainbow Princess (Walker), Picture House, Lime-street, 11, Jan. 22.

MANCHESTER.

A Tortured Heart (Fox), 28, Deansgate-arcade, 2.30, Dec. 29.

Ashes of Embers, &c. (Walker), Walker's Private Theatre, 26, Fennel-street, 11, Jan. 2.

Little Miss Happiness (Fox), Private Theatre, 28, Deansgate-arcade, 11 a.m. and 2.30 p.m., Jan. 4 and 5.

The Lie, Mail, and Just Like a Man (Ideal), Salford Cinema, Chapel-street, Salford, 2.30 p.m., Jan. 7 (Sunday).

The Return of Eve and A Bunch of Keys (Essanay), Grosvenor, 10.30, Jan. 9.

NEWCASTLE.

The Bereton Case and The Surf Girl (Triangle), Star Buildings, 26, Northumberland-street, 11 a.m., Dec. 28.

Little Miss Happiness (Fox), Private Theatre, 20, Westgate-road, 11 a.m., Jan. 3.

Mail (Ideal), Picture House, 11 a.m., Jan. 5.

A Bunch of Keys and The Return of Eve (Essanay), Queen's Hall, 10.30, Jan. 5.

The Reward of Patience, and The Honourable Friend (Walker), Private Theatre of the Newcastle Film Supply, Cross House, Westgate-road, 11, Jan. 5.

Just Like a Man (Ideal), Picture House, 11 a.m., Jan. 10.

The Light that Failed (Pathé), Queen's Hall, 11, Jan. 12.

NOTTINGHAM.

Profit and the Loss (Ideal), Picture House, Long-row, 11 a.m., Jan. 2.

The Reward of Patience (Walker), Scala Theatre, Market-street, 11, Jan. 3.

The Children in the House and The Waiters' Ball (Triangle), Star-buildings, 24, Northumberland-street, 11.0, Jan. 4.

The Light that Failed (Pathé), Scala, 11, Jan. 9.

The Lie (Ideal), own office, all day, Jan. 9.

Mail (Ideal), Picture House, Long-row, 11 a.m., Jan. 16.

Just Like a Man (Ideal), own office, all day, Jan. 23.

SHEFFIELD.

The Lie (Ideal), Electra Palace, Fitzallen-street, 11 a.m., Jan. 2.

Mail (Ideal), Electra Palace, Fitzallen-street, 11 a.m., Jan. 9.

The Light that Failed (Pathé), Union-street Picture Palace, 11, Jan. 10.

Just Like a Man (Ideal), Electra Palace, Fitzallen-street, 11 a.m., Jan. 16.

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FILMLAND GOSSIP.

Miss Charlotte Burton.
A clever leading lady has just joined the Essanay Company, and is now in Chicago to start in her first play for Essanay's. Miss Burton has played in pictures for some three years, and before that she was well known on the legitimate stage, which she joined when quite young. Miss Burton has made quite a name for herself in heavy leads, and also in parts of the adventurous type.

Monopol Film Co.
will shortly place on the market the film version of the wonderful All-British film representation of a serial story that recently held a million and a half people spell-bound for many months in the columns of "Answers," entitled "John Minto, Gentleman in Blue," written by Mark Allerton.

Max Arrives.
Max Linder has arrived at Chicago. Some excitement was caused one morning during his voyage across the "herring pond" by a scare of submarines, but the appearance of Max Linder clad in flaming pyjamas, one sock, and in considerable annoyance at being hauled from his comfortable slumbers (although everyone else had been up for an hour) completely allayed the panic.

"I shall be rejoiced for my work to start again," said Max in an interview, "and after my experiences as a poilu, ma foi! it will be doubly welcome. For two years I have been, as you call it, helping to biff the 'Boche,' and though I managed to escape being wounded, I was so injured in a smash while acting as a motor despatch rider that I have been released from all further services.

"As you know, I am—how call you it?—the Nut of the screen, and I have some fashion creations in my trunks that will surprise you when you see them on the screen. My screw—is it that you call it?—is to be $5,000. Part of this will go to the French Government." $5,000 a week—£1,000! And I only get a tenth of that for writing these brilliant notes.

"Honour Thy Name."
The joys of picture acting were experienced by Frank Keenan and Louise Glaum in "Honour Thy Name," when they rode behind a runaway team, winding up with a dash over a cliff, in which both were supposed to be killed. All they really got was a few sprains, a couple of dozen bruises, and various rips and tears in their attire. This Triangle drama will be shown at the Shaftesbury Pavilion next Friday.

Fox Trade Show.
Our readers are reminded that the next Fox trade show will be held on Wednesday, Jan. 3, at 11.30 a.m., at the Shaftesbury Pavilion, W., when Ouida's world-famous novel, "Under Two Flags," with Mlle. Theda Bara as Cigarette, the daughter of the regiment, will be screened. Very great interest is being shown in this important presentation.

New Royal Cinema, Belfast.
Messrs. Warden (Ltd.) have spared no expense in the construction of the New Royal Cinema, Belfast, which has been built on the site of the old Theatre Royal. It is an exceedingly handsome theatre. The main elevation is in white glazed Carrara ware, and the front to Castle-lane is in red brick, relieved by white Carrara dressing, &c. On the corner is an ornamental tower, which rises to a height of 70 feet. The principal entrance is at the corner of Arthur-square and Castle-lane, and is a handsome circular entrance, with marble mosaic flooring, walls panelled in mahogany, and decorated plaster ceiling. The stalls are fitted with luxuriously padded tip-up chairs, and the slope of the floor is so pitched as to afford a perfect line of sight. The circle contains 332 tip-up chairs, of the most elaborate description, and there are also two imposing boxes, with a perfect view of the stage.

There are spacious and beautiful tea-rooms, one being 55 feet long and 16 feet wide; also on circle floor offices, biograph rooms, &c. The electric lighting has received special attention, and the effect on the white and gold decorations is very pretty. The main contract for the building was carried out by H. and J. Martin, Ltd., of Belfast; decorations by De Jong and Co., of London; furnishing and upholstering by Beck and Windibank, of Birmingham; Stanley Johnston, Belfast, is responsible for the electric lighting; Stroode and Co., London, gas heating, gas lighting, &c. The entire building has been designed and erected under the personal direction of the architect, Mr. Bertie Crewe.

Film Agencies.
As reported by this paper in a previous issue, this firm are shortly enlarging the whole of their business, and in the New Year they will be found in more commodious premises in Charing Cross-road, and will be offering some startling exclusives.

Phillips' Film Co.
We are informed by the above firm that they have changed their representatives for Birmingham, and will in future be represented in this territory by Mr. De Solla, who will be remembered as the late representative of Ruffles' Exclusive.

Entertainment Tax Fine.
Lazarus Greenberg, Empire Cinema, Commercial-road, E., was last Wednesday fined £100 at the Thames Police Court for not defacing Entertainment Tax stamps. His son, Harry, was fined £30 for admitting people to the cinema without paying the duty.

Phillips' Films.
The Phillips' Film Co. report excellent bookings on their last exclusive, "The Romance of Billy Goat Hill." It is gratifying to note that this enterprising and go-ahead firm have proved their confidence in our marking section by placing an order for two thousand reprints of the same to distribute to exhibitors all over the country.

Mr. Albert Simmons.
It is interesting to note that Mr. Albert Simmons, the late genial chief of the International Exclusives, of Lichfield-street, is now serving as a cadet in the A.S.C.

Gaumont News.
Provincial and Irish trade shows were held last week of "Ultus and the Secret of the Night," and we are informed that the film met with great approval from the exhibitors. Mr. Aurele Sydney, who is featured in the character he created, was present at two of the above.

No less than five trade shows of "The Dumb Genius" were held last week at the various branches of the G.F.H.S., and from the various messages received it is clear that "Jacko" has made his name as a cinema star, and certainly confirmed the statement made that he is the cleverest animal actor known to the world.

Notwithstanding the usual slackness before holidays, the Gaumont Film Hire Service's offices, both in London and branches, have been kept busy with inquiries for the World-Brady-Made Photoplays. Arrangements are now being made to hold regular trade shows in London and provinces, and we hope to give the actual dates next week.

We learn from the G.F.H.S. that although only eight World-Brady-Made photo-plays have as yet been announced, release dates have been fixed and films selected for twenty weeks commencing April 2.

Pathé Films.
"The Beloved Vagabond," Pathé's wonderful Gold Rooster play, will be released on Jan. 29. The film, an adaptation from W. J. Locke's famous novel, is 5,325ft. in length, featuring Edwin Arden, Harold Crane, Kathryn Browne-Decker, and Bliss Milford

The second episode of Pathé's great serial, "The Laughing Mask," will be released on Monday, Jan. 29. This episode is entitled "The House of Unhappiness," and is brimful of thrilling situations. The film is in two parts, and 1,590 ft. in length.

Mr. Clifford Hogg, manager of the Leeds and Newcastle branches of Messrs. Pathé Frères, has been called up. Mr. Reginald Grant, formerly manager of Kelly's Theatre, Liverpool, will in future direct these branches. Mr. Noble, a member of the London staff, will also shortly answer his country's call. His post as manager of the Exclusive Department will be filled by Mr. Phillipson, late manager of the Prince of Wales Cinema, Harrow-road.

Our Troops in S. Africa.
On Jan. 29, 1917, Pathé's will release another film full of interest entitled "Our Troops in South Africa." The film is 520ft. in length, and shows our soldiers performing many wonderful and difficult tasks whilst making their preparations to go to the Front to meet the enemy.

"Luke's Speedy Club Life" is another screaming farce to be released on Feb. 1. Luke would appear to have been everything in his time, but he has again turned up with something funnier than ever. This latest film shows him in the guise of a call-boy and handy-man in a very exclusive club. His amusing antics when he tries to attend to his duties and divide his attentions between pretty telephone and cloak-room girls, and his original methods of serving members with cocktails, are indescribably funny. The length is 980ft.

Messrs. Pathé Frères are displaying in their windows at 84, Wardour-street, two life-size figures of Mutt and Jeff, the funny couple who have made such a successful début in the cinema world.

Pictures at Leicester.
All the picture houses were open here on Christmas Day, the Watch Committee granting the usual concession. Special programmes suitable to the occasion was screened.

The Picture House gives as their leading films during the week "Our Cavalry's Horsemanship," "Another British Colony," "The Grouser," and "The Purple Lady." Special music suitable for the season is also played by the fine orchestra under Mr. W. H. Carter.

The Floral Hall are giving their usual big programme, which includes as the leading attractions "Heart Strings," "The Angel of Piety Flat," "The Heritage of Valour," "Peaches and Ponies," and "Snapshots of Baby."

The Grand Electric Palace presents as the two star films "The Making Over of Geoffrey Manning" and "The Heart of an Adventuress."

At the King's Hall a good programme includes "The Magic Carpet," the Dorsey Expedition pictures, "Scars and Stripes for Ever," "His Hidden Past," and "The Dustman's Wedding," featuring the Bros. Egbert.

The Cinema De Luxe screens as their leading features "The Rosary," Miss Lettie Nourish, a local popular contralto, being specially engaged. The other star film is "Sins of Men," supplemented by a lengthy programme.

The Imperial Playhouse, who have greatly improved their programmes, are screening "Spartacus," "The Two Roads," "A Will of Her Own," and "Tour of Yukon."

Oxford Pictures.
The Christmas programme provided by the Electra Palace, Queen-street, includes "In the Hands of the Enemy," "The Innocent Life," a Famous Player film, featuring Valentine Grant. Also "The Green Orchard," by Andrew Soutar and George Eliot's "Mill on the Floss," featuring Harris Gordon and Mignon Anderson.

At the George-street Cinematograph Theatre we have a good holiday programme. The star film is "The Little Shepherd of Bargain Row," and the last episode of "Peg 'o the Ring," with a Triangle-Keystone comedy and a Charley Chaplin film, "Disturbing the Peace."

Brighton Pictures.—The Tivoli.
This pretty picture house in Western-road has taken a new lease of life under its new proprietors, Messrs. Harris and Cohen, and featured Mr. Cyril Maude on Monday in "The Greater Will"; and from to-morrow will feature Pearl White and George Probert in "The King's Game." Numerous other film comedies and dramas, as well as topicals, fill the rest of the bills.

Academy.
Mr. and Mrs. R. H. Buckley continue to attract packed houses here with strong films and an excellent orchestra. On Monday Marguerite Clark, in "Out on the Drifts," was starred; and from to-morrow Valeska Suratt in "The Immigrant," and the delightful dancer, Phyllis Bedells, in a seasonable film, "Fairyland."

Princes.
With three changes of programme weekly the new management here is scoring. On Monday "The Bombay Budda; or, The Golden Image" proved a stirring drama, and was supported in the bill by "The Count of Monte Cristo," "For the Good of the Cause," and Pathé Gazette. To-morrow "Bootle's Baby" will be screened, also "Louis of France," "Hullo! Mabel," and others.

Theatre De Luxe.
"The Anarchists of Monte Carlo," in two parts, was Mr. Cecil Frere's chief attraction on Christmas Day," also "Love's Desire" (Nordisk, exclusive) and "The Seeds of Chaos." From to-morrow "A Mix Up in Art" and "The Double, Double Cross" will be comedy attractions, and "The Broken Butterfly," a three-part exclusive.

Buxton Pictures.
At the Buxton Hippodrome, besides "The Red Circle," the most attractive theme is "The Two Roads," followed at the end of the week by "His Daughter's Dilemma," an absorbing story of how a parent forged a cheque for the purpose of securing funds so that his daughter might have a long course of rest to save her life.

At Buxton Picture House Williamson's submarine pictures proved an enormous attraction to good houses. In the course of these "screens," besides showing the millions of different fish species, &c., that inhabit the ocean, are exhibited the most lovely and diverse nature of the vegetation and such like; in many instances it appears as if these had been laid out in ornamental gardens.

Bath Picture Houses.
The special holiday programme at the Picturedrome, Bath, includes "Mother Hulda," an Arabian Night kind of story, which delights both young and old alike.

At the Vaudeville the children are again well catered for, a most alluring film being "Fairyland."

At the Electric the three-part drama, entitled "The Taint," featuring James Vincent and Roy Sheldon, the Keystone comedy, "The Battle of Ambrose and Walrus," and "The Spirit of Xmas" are the most prominent reels.

A PUBLIC SCHOOL CINEMA.

A REVEREND FILM EXHIBITOR.

The purblind critics who constantly rail at the kinema as an institution which is wholly deleterious to the youthful mind will, we venture to think, be somewhat disconcerted by the fact that there exists in this country a public school where free shows are actually given to the boys by the school authorities as part of the regular curriculum. The institution in question is the Salesian College, Battersea, an endowed Roman Catholic educational establishment, where over 200 boys of all ages between 8 and 18 are boarded and educated. In conversation with the Rev. L. Clark, who acts as honorary manager for these kinema shows, the writer gleaned the following details about the entertainment.

"Our performance lasts 2½ hours, and on the eventful night we let the boys off from evening preparation. Our programme consists of good, clean dramas and comedies—including, of course, the Chaplin films—with an occasional educational subject. Of course, we avoid psychological subjects and those containing a strong love interest. One of the very best pictures we have had is the Essanay film, "Temper." In this Mr. Henry B. Walthall's magnificent acting provides a most convincing lesson on the evils of giving way to one's passions, and the picture impressed us all very much. I consider it just the type of film which should be shown to the young.

"Our show takes place in our own "theatre" and lecture-room, and the films are projected from a proper operating box, by a lay worker who has qualified as an operator. We hire our films in the ordinary way and, of course, pay for them, and provided they are suitable for exhibition to boys we always strive to show our young charges the very latest and the very best subjects. I am getting quite an expert at picking good films, and I may say that a very large proportion of our pictures come from the Essanay Company."

Coming on top of the Bishop of London's endorsement on the kinematograph as a place of harmless amusement, this practical appreciation of the pictures by a leading Roman Catholic body is extremely gratifying.

BEHIND THE SCENES IN FILMLAND.

When one sees a perfectly finished film play it is difficult to realise that the costly room interiors have been erected on a vast stage or that the surroundings of the piece are other than quite natural. For those who are ignorant of such matters or those who are desirous of taking up acting for the films as a profession there should be a few explanations.

The scenes of screen plays are termed either "interiors" or "exteriors." The former are indoor scenes, or sets as they are known in filmdom, and the latter are outdoor scenes.

The "interiors" are generally built up on the vast stage or "floor" of the studio, and generally a studio has room enough for four or five "sets" to be constructed at once. Above the "set" are very powerful lights, which can be adjusted to throw their radiance on any given point of the set that needs relief. From the "fourth wall" the producer controls the movements of the actors and actresses, and he either is his own camera man or a skilled operator works under his directions. Generally, in order to get perfection, two cameras are used.

The scenes of a film play are not, as is the popular belief, taken in the order that they appear on the screen; far from it. In fact, often the last scenes are filmed first, and many a bewildered star is at a loss to tell you the plot of the play in which she has appeared with such conspicuous brilliance.

Then there comes the curiosity of make-up. A visitor to a film studio would fancy that the whole company was on the verge of rapid consumption, for their faces are made up an unearthly ochre colour, and to see a gentleman in evening dress with a yellow dress shirt and collar and cuffs of similar hue gives one a shock that is not got over until the explanation is made that white will not photograph, and that therefore this yellow colouring is essential.

Another fact that will be noticed is that very few film stars have blue eyes, for the simple reason that blue-eyed men or girls make bad subjects for the film, as their eyes will not photograph.

Unlike the stage, there is very little preliminary rehearsing in a film play. As each scene is taken the players who figure in that scene go over it until the producer expresses his satisfaction, and then the scene is filmed and, for the moment, finished with.

The most important figure in the film studio is the producer, for it is upon his shoulders that the responsibility for good photography and originality rests. He must be an expert in lights and in grouping schemes, and he needs an active imagination, for he is looked to to provide not only the thrills but those "fakes" and touches that are essential in the majority of film plays.

In a cinematograph play, in which Marguerite Clark, the well-known Famous Players star, appears, there is a scene in which Miss Clark, as "The Little Eileen," sees fairies and hobgoblins. A stiff proposition for any producer to picture. This is how it was done. The producer had a black cloth background erected, and before this huge papier maché figures were moved with Marguerite Clark following the strange assortment of grotesque forms. For this idea double exposure was employed, and the eerie figures were superimposed upon the scene that had already been taken out of doors. This was done by running the film through the camera a second time, and having the hobgoblins prance before the black curtain, which did not photograph, and left them, apparently, in the green fields, which served as the background of the original scene.

How different are spectacular thrills which are necessary to satisfy a modern audience, which demands breathlessly exciting moments. These are no "put-up" or "faked" incidents. They are the real thing. And the plucky film artistes who take part in them run no little risk.

Say a train smash is needed. Over a bridge, in which has been made a big gap, the train thunders on with a rush and roar, the engine and carriages hurtle to destruction. There is a loud reverberating sound, a rending crash, and locomotive and train hurtle into the river below.

The handling of such a scene requires cool judgment and nerve. There must be no loss of human life; yet the effect must be absolutely life-like. He who starts the train upon its destructive journey must leap off the engine before it is too late. And the cost? The price of the locomotive, rolling stock, and the mending of the bridge, and the twisted permanent way.

Then there are scenes of explosions. When a powder factory is blown up, a real powder factory is chosen. The result is staggering. Débris, bricks, and clouds of dust and dense smoke are seen. The camera does not lie. It cannot record what it does not see. Operators and cameras have been damaged by such explosions.

The fires one sees on the screen are real ones. Kerosine, pitch, tar, and petrol are liberally used to insure a good blaze. Houses are bought, or solid structures are erected, and burnt. Real firemen rescue men and women and children from blazing windows. The film artistes jump from the roof and rooms into nets and blankets 75 feet below.

In one famous film fire a handsome office was built up. The furniture was of the best, with all the paraphernalia, such as desks, chairs, carpet, bookcases, and ledgers. All these things were rendered as nought by one explosion of an infernal machine. Then everything blazed up. A fireman finished it by turning on the hose.

A real thrill is provided in one film play where the heroine is saved by the hero. Opposite one another are two balconies separated by about 16 feet. The hero, with his legs under the balustrade, hangs outwards and backwards, whilst the heroine leaps from the opposite structure, and, in jumping, clutches his hands, and both are suspended in mid air. This feat calls for acrobatic skill and nerve.

MARCH OF "CIVILISATION."

Now that "Civilisation," the great Ince spectacle, is well started on its American career, the question is asked by experts in the film business: "How will the picture go in Europe?" In this simple question lies a matter of vast importance, not merely to the Harper Film Corporation, controlling the spectacle, but to all interested in the progress of the motion picture in the world's esteem.

It should be borne in mind that besides making its way through the United States of America, "Civilisation" at the present time is also proceeding from the Argentine, through the fifteen populous Republics which comprise South America. It is, in fact, presenting itself to the public of the largest of the five continents. The other four continents will see the picture in due course. The first of the four to do so is Europe, whither a special representative of the Harper Film Corporation recently repaired.

It is generally agreed that the conflict of the last two years has changed Europe in many respects; nevertheless, according to statistics and information, upon which some kind of reliance may be placed, the people at large, or those of them who are able to do so, show no disposition to eliminate from their lives the important factor of amusement. They still go to motion picture theatres, in all the countries where war does not actually prevent them.

It has been suggested that if "Civilisation" be presented in the British Isles, it is liable to prevent that manifestation of the military spirit which is so essential to the upkeep of the Army. This is not as they do in America, according to population of over forty millions to be drawn on, and these people are patronising the motion picture theatre as largely as they do in this country, according to their minds and inclinations. As the motion picture theatre in the United States is the most popular house of entertainment, so it is in the British Isles.

Spain so far is free from any interruption by war to its normal progress; so is Portugal. Then we have the neutral countries, Norway, Sweden, and Denmark, all of them intensely interested in the motion picture. Some of them in peace times actually produce motion [illegible]. With regard to the other countries [illegible] conflict, one cannot with safety [illegible] thing definite, the utmost that can be assumed is this, that except perhaps Austria, Germany, and Bulgaria, there would be no interdict placed upon the exhibition of this picture. The other countries, it may be assumed, will receive it on its merits. Of course, "Civilisation" is not to be judged by the canons that govern the estimate of the ordinary movie. Four months have served to establish and ratify its claims to be regarded as a film classic, a masterpiece if you like, a unique presentation. Its chief asset is its universality of appeal. It is a vast spectacle; there are fifty thousand people working in it, you have all the thrills, sensations, horrors, beauties, dramatic, and love interests; all the things, in fact, that operate to produce your modern great film spectacle.

For all that there is a large and appreciable percentage of people to whom this matter of sensationalism is of secondary consideration. They love the moral, the dramatic, the analytical, the searching. The story of "Civilisation" is one of these themes—a great theme, appealing to all mankind, whether mankind is at peace or whether it is at war. The theme is brotherly love; the thesis is that love and not hatred should rule the world. At this present moment, the men primarily responsible for the hideous carnage which is devastating Europe, which is robbing Europe of its manhood, which is shaming civilisation, which has singled out the twentieth century as the bloodiest century that has disgraced the history of the world, are talking peace, or rather they are, as the French say, throwing out "ballons d'essai." They appear to want peace, but are ashamed to say so.

Now comes this great film spectacle, "Civilisation," more eloquent than any sermon, any book, any written or printed matter ever presented to the eyes of these warring people, asking them to use their influence to stop this war.

Combining all these considerations it will, therefore, be fairly evident that "Civilisation" in the greater part of Europe will be received with favour by the people who visit the motion picture theatres. The theme, the story and the moral are based on historical facts fresh in the minds of the people of Europe. The Harper Film Corporation is judiciously editing the picture for the various countries in which it will be presented, so there will be no lack of clarity on the screen, and everybody will understand the teachings that Mr. Ince has condensed into his master work.

FOX COMEDY PICTURES.

TWO-REEL FEATURES WEEKLY.

For some little time past Mr. Fox has been making a thorough canvass of the field offered the motion picture comedy producer, and has decided that the time is ripe to offer exhibitors a series of unique comedy pictures, each two reels in length, and each produced on the same lines that have made the Fox dramatic pictures so successful throughout the British Isles. He declares his intention of producing comedies that are bigger, better, and funnier than any yet produced, and to that end has gathered around him the leading brains in the world of comedy film production.

Fox comedy pictures will be released at the rate of one a week, and each will have behind it the hall-mark of William Fox. Henry R. Lehrman, one of the leading comedy producers in America, who has been associated with several famous concerns, is now busily engaged on the new comedies, and has secured many of the leading comedy actors, producers, and technical workers.

William Fox is determined that the comedies made by Mr. Lehrman and other members of a competent and highly trained directorial staff shall take rank at once as the very best it is possible to produce, in story, acting, and photography.

"I can assure exhibitors and motion picturegoers everywhere," says Mr. Fox; "that Fox comedy pictures will set a new style. Each of the manuscripts which I have already selected for screening is literally a 'mine of laughs,' and I will not release a single comedy which does not show very clearly that it is an uproarious success."

FILM MARKINGS.

TRUTH IS STRANGER THAN FICTION.

Reference No. ... ... 6—10.

C. ... ... Comedy. D. ... ... Drama. I. ... ... Interest. | O. ... ... Open Market. E. ... ... Exclusive. Rel. ... ... Release Date.

Bray Cartoon	E.	...	Walker	...	Half-reel	...	Rel. not known...	6¾
Creatures that Imitate Nature ...	E.I.	...	Walker	...	Half-reel	...	Rel. not known...	8
Paramount Travel	E.I.	...	Walker	...	One Reel	...	Rel. not known...	8¼
The Sun Dial...	E.C.	...	Urbanora	...	Three Reels	...	Rel. Feb. 19 ...	8¼
Price of a Life...	E.D.	...	Urbanora	...	Five Reels	...	Rel. Mar. 5 ...	8
End of the Trail	E.D.	...	Fox	...	Five Reels	...	Rel. April 16 ...	8¼
Ashes and Embers	E.D.	...	Walker	...	Five Reels	...	Rel. April 16 ...	8
Official War Film	E.J.	...	Jury	...	Five Reels	...	Rel. not known...	10
Extravagance	E.D.	...	Ruffell	...	Five Reels	...	Rel. not known...	8
Disraeli	E.D.	...	N.B.	...	Six Reels	...	Rel. not known...	9

ALL FILMS REVIEWED BY EXPERTS.

PROVINCIAL PANTOMIMES.

"DICK WHITTINGTON" AT ASHTON-UNDER-LYNE.

Mr. Chas. Revill's annual pantomime, "Dick Whittington," was produced on Saturday evening at the Theatre Royal, the initial performance being a good augury of success; the audience was numerous, and the laughter and applause incessant. Mr. Wm. Pardoe, the organiser and producer of the pantomime for Mr. Revill, must be congratulated on his "show," the "business" being a judicious mixture of comic absurdity, song and dance, all highly diverting.

The company has been well chosen. Miss Lottie Holland plays the hero, Dick Whittington, in a style which is quite free and unaffected. She is sparkling and sprightly, and gives just the required amount of dash. Miss Nora Gillies is a delightful Alice, pretty and sweet and neat; a graceful dancer and pleasing singer. Miss Flo Claremont as Lord Deadbroke poses and dances with noticeable grace, and her patriotic song was vociferously applauded. Princess Preciosa is capably assumed by Miss Ida Rufus. Miss Mildred Lois, as Fairy Bowbell, distinguishes herself as a vocalist, and in a dramatic aria elicits thunders of applause. Misses Ethel Taylor and Ethel Wood are capable exponents of minor rôles. A very grotesque representative of the masculine female is seen in Mr. Jack Ruallen's Sarah, the cook, and Mr. Jack Rook gives quite an original reading of Alderman Fitzwarren, and scores all through. Perhaps the palm for genuine comic utility must be awarded Mr. Jack Jolly as Idle Jack. Another clever humourist is Little Mack as Jim; he is funny in the extreme, and his acrobatic table "speciality," with Miss Flo Claremont, is the source of great merriment. Little Billy, as Captain Binnacle, is the smallest Tom Thumb "skipper" we have known. Mr. Rufus Bands is sufficiently dignified as the Indian Prince, Mons. Mitchel is a supple-limbed and comical cat, and Mr. C. Beaumont a fierce King Rat. Miss Lottie Holland's patriotic song scena, "We must keep the old flag flying," was loudly applauded.

"SINBAD, THE SAILOR" AT ASHTON-UNDER-LYNE.

Messrs. W. H. Broadhead and Son have staged this touring pantomime at the Empire Hippodrome, under the supervision of Mr. William Watson. Mr. Watson is the author, inventor and director of the show. The songs are bright, the music tuneful, and the comedy element extremely diverting. The pantomime opens with a stirring scene at the "Port of Bagdad," and proceeds through nine scenes full of fun and frolic, made musical with song and chorus and lively with many spirit-stirring, patriotic airs and graceful dances to the finale, "The Grand Palace."

The pantomime company is individually most effective, particularly Mr. Joe Waldron as Sinbad. Peggy, as impersonated by Miss Etty Waldron, is a very prominent and amusing personality. For vigour and charm nothing can be better than Miss Nellie Gattafent's Sinbad, and Miss Ethel Mayne wins with her winsomeness and gift of song as Zoe.

"CINDERELLA," AT BELFAST.

On the 23rd inst. Mr. Fred W. Warden produced his twenty-second annual pantomime at Grand Opera House, Belfast, with a success that augurs well for a prosperous run. What Mr. Warden does not know about producing pantomimes is not worth chronicling, with the result that his annuals are veritable feasts of entertainments, and undoubtedly he spares no expense in giving his patrons yearly the very best and brightest of pantomimes. "Cinderella" is quite equal to any of its predecessors, and the spectacular effects on which Mr. Warden has evidently spent a fortune are singularly beautiful. The libretto, by W. F. Nedraw, is both witty and smart; and the scenery, by John Leonard, J. Foster, and Barry Parker, is simply gorgeous. The ten scenes include the Haunted Corridor, the Woodland Glade, the Baron's Library, Cinderella's Kitchen, the Baron's Boudoir, the Fairy Toilet, the Prince's Ballroom, Outside the Baronial Hall, Anteroom at the Palace, and Cinderella's Wedding. The music has been composed, selected, and arranged by the talented chef de orchestra, Mr. Samuel P. Swanton, and the songs, especially "Take Me Back to Dear Old Blighty," will be quite the rage. The costumes, designed by Comelli and executed by Alias of Paris and London and Mrs. Nerney, are truly magnificent, and were the theme of admiration. Regarding the cast, Miss Ouida MacDermott, as Prince Florizel, was an ideal principal boy, completely captivating her innumerable Belfast admirers with her graceful impersonation and capital vocalism. Her rendering of the songs, "Take Me Back to Dear Old Blighty" and "Mississippi Days," achieved a positive triumph. In the title-role Miss Rosie Walters was both dainty and bewitching, and it is doubtful if a more perfect impersonation of this role has ever been seen—at least, in this city. Her songs, "Nobody Loves Me" and "The Roses Have Made Me Remember," gained her a terrific reception. The pantomime is rich in comedians, and the clever light comedian, Mr. Reg. Wentworth, appears as Dandini, a rôle that seems to fit him like the proverbial glove. He made an instantaneous success, especially with his singing of "I've Tried to be Good, but the Girls Won't Let Me." Mr. Wal. Langtry keeps the fun going merrily with his inimitable impersonation of Whiffles, the page, and has good songs in "Gilbert" and "Tiddy Fol Lol," which the audience took up with rare zest. Mr. Charlie Binks appears as Baron Lackland, and his humorous impersonation added materially to the success of the pantomime; and Mr. Nat Lewis was undoubtedly most amusing as the Baroness. Her daughters, Melpomene and Mehitabel, were well sustained by May Sharples and Jennie Hackett. Miss Violet Romaine was a bright and engaging Fairy, her rendering of the song "Love's Garden of Roses" being in exquisite taste; and she well deserved the loud encore bestowed on her. The cast was completed by Messrs. Charles Roberts and Robert Chester. Specialities are introduced by De Marest, whose violin solos so admirably rendered are certainly an acquisition. The pantomime, which, as usual, was produced under the personal and experienced supervision of Mr. Fred W. Warden, assisted by Mr. Percy Hallon (stage manager), will run six weeks.

"CINDERELLA" AT BELFAST.

There can be no question that Barney Armstrong's version of "Cinderella," produced on the 23rd inst. at the Empire, Belfast, has all the ingredients to make an audience laugh, and the dialogue is very smart and includes many local allusions. The costumes are magnificent, and the scenery throughout beautiful, especially "The Baron Beauregard's Garden," "The Ballroom," the "Corridor leading to the Baron's Palace," the Grand Finale, and The Wedding Cake. The ballets are a great attraction, the dancing being first-class.

Regarding the cast, Miss Madge Bilton proved to be a principal boy that can both act and sing. She is the happy possessor of a handsome stage presence, and her rendering of songs, "We've got a move on" and "It's a long, long way to my home in Kentucky," aroused remarkable enthusiasm. Miss Connie Kaye was perfect in the title rôle, her singing of "They call it Dixieland" and "Beautiful girl of mine" (in which she was assisted by Mr. Alec Daimler, Buttons), being delightful. Miss Dora Eadie had little to do as Delia, but she spoke her lines with effect; and her singing of "Daisy, the pet of the band," brought down the house.

Mr. Tom Warden was exceedingly droll as the Baron, and Mr. W. J. Williams kept the fun going right merrily as the Baroness. There was not a dull moment while these talented comedians occupied the stage, their rendering of "Yiddisher Irish Baby" and "Hennessy" and smart dancing gaining them many recalls. The humour was further enhanced by Mr. Alec Daimler, who was inimitable as Billy Buttons; and a big hit was recorded by Miss Marion Scott as Dandini, her song, "Take me back to dear old Blighty," being a remarkable triumph. Razzle and Dazzle appear as the Proud Sisters and introduced much fun and frolic into their impersonations. Miss Elsie Claire was an ideal Fairy, her singing being a real treat; and Mr. Max Bilton, who appears as the Demon King, was unquestionably successful, and one would fain have heard his fine baritone voice in several songs Morgan and Burke, who furnish a wonderful acrobatic act in Scene 3, complete the cast.

Mr. Barney Armtsrong deserves to be congratulated on the success of his first Belfast pantomime; and Mr. Charles W. Johnston (who acts as Mr. Armstrong's manager) was most indefatigable in all his efforts.

"BABES IN THE WOOD" AT BIRMINGHAM.

A great deal of ingenuity has been lavished on the Alexandra, Birmingham, pantomime by Mr. H. Barnes, who, in addition to providing the music, also bears the burden of production. The management is fortunate in being able to draw upon well-proved talent for some of the principal parts, the artistes including old favourites like Miss Myra Hammon, Miss Sybil Coulthurst, the Sisters Sinclair, Mr. Will Cave, and the Brothers Brookes, all of whom have won local reputations. A thoroughly merry pantomime is the leading aim at the Alec, and this central characteristic is supported by some strong spectacular features. "The Babes in the Wood" is the subject, and Mr. Jos. L. Barry is the writer.

The first scene, a very ambitious set painted by Reginald Cooper, resident scenic artist, but now on active service, is the Village of Golden Grain. This is the setting for an animated stage picture. It is followed by a cloth painted by Alfred Whyatt, entitled "The Gardens of Mint Rock Manor," an artistic bit of work. The next big scene is Nottingham Hiring Fair, a fine specimen of mediæval design. In grouping and colouring this scene is very effective, particularly in its realisation of the mediæval atmosphere. Then there is a Sherwood Forest scene, painted by W. T. Hemsley; and later the Oriental Gardens in Huntingdon Castle. This is a free exercise of the licence of pantomime which is justified by results. The final scene is original alike in conception and execution. It is a "Chronological Hall" in the palace, illustrating the passing of time. It consists of an assembly of horologes of all periods, culminating in a procession typifying their evolution from the ancient sand-glass through the sundials, Old English and mediæval clocks, the Queen Anne style, the Empire, and many other distinctive models, down to the ultra-modern timepiece.

Miss Myra Hammon is a handsome principal boy; Miss Sybil Coulthurst is the Maid Marion; and others who figure prominently in addition to the performers already mentioned are Messrs. Gus Elton, Will Pounds, Freddie Foss, and Misses Lily Hills and Edna Randall as the Babes.

"BOY BLUE" AT BIRMINGHAM.

"Boy Blue," at the Royal, is quite in accord with the distinguished traditions of this famous provincial playhouse. The mounting is on a scale of splendour which has certainly never been surpassed in the long records of pantomime here; the principals are happily chosen, and have in association with them a strong and capable chorus and clever speciality dancers; while all the modern resources of the pantomime builder's art are so skilfully exploited that an unusual cohesion and completeness are achieved. It is essentially a merry pantomime. There is exuberant mirth when Jay Laurier and Shaun Glenville are on the stage, and these two droll comedians are not by any means the only funny people in the show. The Toby of George Green is a very comical piece of canine characterisation. Miss Dorothy Ward is, as everybody knows, one of the most elegant and captivating of principal boys, an indefatigable worker, getting the last ounce out of her part. Her singing is one of the features of the pantomime. Misses Ada Mozelle, Millicent Mozelle, Nellie James, Violet Ruffell, and Alice Russon all in their several ways acquit themselves well.

The pantomime has been invented by Mr. Philip Rodway, one of the joint managing directors of the theatre, in collaboration with Mr. Geo. M. Slater, the latter providing the libretto and lyrics. More use has been made of those old-time spells of Harlequin and Columbine than is the general fashion nowadays. We have Harlequin (Sidney Black) and Columbine (Isla Raine) flitting before the vision, "swift as the sparkle of a glancing star," at frequent intervals, and this device, with the interpositions of Father Time (Henry Baynton), helps materially to hold the rather flimsy texture of the story together.

There is some very effective imagery in the inventors' scheme, beginning with Father Time's observatory, and the issuing of heroes of bygone pantomimes from a huge clock-dial, and the nomination of Boy Blue by Columbine as the current hero. This leads up to a glowing rustic scene, the Village of Nurseryrhymia, and the introduction of most of the principals. With the conjunction of Jay Laurier and Shaun Glenville the fun becomes fast and furious. The story gets well under way, and we have some capital songs and choruses. A striking scene, exterior of the Stop Out Inn, brings on the Duchess of Eccentricuts, played in a divertingly ecstatic strain by Miss Aimee Babb. And so on through the Bunville Bakeries to "the hatteries," where Shaun Glenville makes a hit with his song, "Hennessy." The first part of the show winds up with a glittering allegorical conception, the apotheosis of riches, a gorgeous feast of silver and gold.

There are five scenes in the second part—Eccentricuts Hall, a dazzling affair, three subsidiary subjects, and finally an imposing picture of palatial magnificence in which opulent colouring and beauty of grouping are conspicuous features. The scenic artists are W. R. Young, E. Howard, Markwell Davis, and Henri Amable. Richness and harmony distinguish the costumes, and all the accessories bespeak high technical skill. Miss Nellie James has arranged some effective ballets and ensembles, and the solo dancing of Miss Isla Raine is delicious. The contributions of Barnard and Eden's Eight Royal Girls are also worthy of mention. On the musical side "Boy Blue" is gay and tuneful, with many haunting melodies. Mr. Harry Rushworth, the conductor, has done some good original work, and brought his facile abilities to bear in skilful adaptations of popular favourites.

"PUSS IN BOOTS" AT BIRMINGHAM.

Fresh and dainty as childhood itself is the children's play which is put on at the Repertory, Birmingham. It recounts the adventures of that preux chevalier of fairy lore, "Puss in Boots." While it will enchant the bairns, its loveliness will cheat the fancy of bairns of older growth. Mr. John Drinkwater, the author, has given us a fantasie full of the witchery of "dreams far truer than the truth," as the prologue tells us—

"... The world where all tales end,
With no poor, broken hearts to mend."

With the refined artistry of the regular repertory company enlisted in the enterprise, the play is assured of a delicate, sensitive interpretation. The native resources have been reinforced by calling in Mr. Norman Page for the title-rôle. Those who remember his performance in "The Blue Bird" will not need to be told that he is an incomparable Puss.

But before particularising further respecting the cast, it should be stated that much of the charm of this play is due to the music. This is the work of Mr. Clarence Raybould, who personally conducts the orchestra. While it is very modern music, it has that spirituality which is the authentic note of Keats' gospel, "Beauty is truth, truth beauty." There is about it a lightsomeness, an airiness, which is in happy harmony with the world of dreams through which we are being conducted. It is written for strings only, and is of a quality of musicianship which should give it something more than an ephemeral appeal. There is graceful lyrical writing and many highly imaginative passages.

The scenes have been designed by Mr. Barry Jackson, the founder and proprietor of the theatre, who beguiles our fancy with some delightful stage effects. There are two scenes, the biggest, which is the setting for three out of the five acts, being outside the mill, a fragrant countryside, typically English, with a bridge and flowing water. The other scene represents the interior of the Ogre's Castle, a fortress in the Norman style. Mr. Sydney Currie, the artist, is to be congratulated on the skill with which he has done his part. The story is the old story of our nursery days lighted by a poet's fancy. Mr. Bache Matthews, the business manager of the Repertory, had the happy inspiration to scatter among the audience, in the guise of a chapbook of the olden times, his own version of "Puss in Boots," divested of its stage trappings and artistic fineries—a notion as practical as it is pretty.

It is a jolly carnival as well as an artistic feast. Mr. Joseph A. Dodd and Mr. William Armstrong have opportunities of showing what versatile players they are in the broad comedy parts of Yellow Beard and Chatter-Tongue. Mr. Felix Aylmer is the stout-hearted John. Of Miss Cecily Byrne's Princess it may truly be said that her conquests did not end with the lucky John. Who could help loving such gracious loveliness? Not the boys and girls, who cheered the grand finale at the Repertory. There are, of course, a number of other clever people in the cast, and the musical side has been strengthened by the introduction of several good vocalists, among them Mr. John Goss. There are some quaint dances and fantastic effects in the evolution of the story, which, as to costume, is laid in the picturesque fifteenth century.

"DICK WHITTINGTON" AT BRADFORD.

"Dick Whittington," which Mr. Laidler presented to an eager and expectant audience at the Prince's, Bradford, on Saturday night last, is another example of his many brilliant efforts in providing Christmas fare in the shape of pantomime, and the "book," which is again by Arthur W. Field, is a guarantee of the excellence of its humour, and of the scope afforded the comedians for uproariously funny situations and incidents. The familiar story is on traditional lines, and it is coherently told. Dick is employed by Alderman Fitzwarren; falsely accused of robbery and discharged, he takes ship to Morocco, along with his faithful cat; he is rewarded by the Emperor for destroying the rats in his palace, makes his way back to London, marries Alice, the Alderman's daughter, and is made Lord Mayor. Eleven scenes are devoted to the unfolding of the story, and we must compliment Messrs. Dodsworth and Spencer on the charming and artistic scenic effects which are distinctly foremost as a feature of the production. Scene 1 is a particularly fine setting (Fitzwarren's stores). Scene 5, "Old London Docks," is a striking example of stage-craft, and there are some artistic efforts and realistic colourings in "Buttercup Dell," and "Olde Cheapeside." Mr. E. Graham Dunstan, Mus.Bac., wields the baton in an augmented orchestra, and he is responsible for the well-arranged music and "catchy" airs introduced. The beautiful costumes worn by the principals of the company, by the charming coryphées, and by Mr. Laidler's "Sixteen Little Sunbeams," are a delightful blending of harmony and colour, and a tribute to his excellent taste and judgment. Miss Barbara Allison, the stage manageress, has arranged a striking Union Jack effect in Scene 1, some effective groupings by the ballet, and some delightful "business" by the smart and clever "Little Sunbeams," which brings forth unstinted applause; and there is no lack of fun on the part of the comedians; not a dull moment, in fact, throughout the performance. Miss Mona Vivian's entrance as Dick was the signal for prolonged applause. Her vivacity is remarkable and her charm great. Her first song, "Taffy's got his Jenny in Glamorgan," went with a delightful lilt. She was equally successful in "The Broken Doll," assisted by one of the children. In the number, "You've got to do it now," she was very bright; her rendering of "Tennessee" won a hearty encore. Assisted by "The Sunbeams," she sang "Buttercup Dell" prettily, and, beautifully costumed for her song, "Sweet Dickie Bird," she scored heavily in a cleverly executed "Butterfly Dance." Miss Agnes York as Fairy Bowbelle was charming, and her rich and powerful contralto voice was heard to advantage in "If love could only tell thee," and in a duet with Rodento, viz., "Revenge is mine." Miss Daisy West-Collins is a pretty Alice Fitzwarren, her songs including "There's an old-time melody" and "Sunlight." Miss Dorothy Baker as Lord Dedbroke and Miss Anita Louis as Dolly Dainty give a pretty patriotic little sketch. Mr. Darrell Richards (Demon Rodento), with a voice of exceptional quality, renders "A love that shall not die," and he acts with vigour. As Alderman Fitzwarren, Mr. Robert Rivers makes the most of his opportunities, and will improve on further acquaintance. Ben Obo makes a quaint Melinda, humorous to a degree in business with Jim Obo, the funny Captain Barnacle, and he scores with his song, "What's the matter with me?" Bob Selvidge, who plays Idle Jack, is an old favourite here. He is very resourceful, much in evidence. His "Tank" song is good, and his humour proves diverting. As the Emperor of Morocco, Mr. George Lake-Grange is a picturesque figure, and he acts the part well; and Mr. Ken Kendrick's impersonation of the Cat is decidedly clever.

"ALADDIN" AT BRIGHTON.

Produced by Mr. Walter Drury, there is no doubt a big success is scored by "Aladdin" in the Palace Pier Theatre, Brighton, and its reception on its first performance on Christmas Eve must have gratified all concerned. The book, from the able pen of Cayley Calvert, is replete with bright, witty lines and clever allusion to topical and local events; and the fairy lore of ages go hand-in-hand with modern scenic effect that make up an ideal and seasonable show. Charming music comes from Frederick Pickard, and the management may be congratulated on having put its hand on the very thing this time. Messrs. B. and H. Drury supply the mounting, and the scenery is elaborate and most artistic, while the dresses are new, beautiful, and right up to date. A spirited chorus greets the audience in the opening (Market-place in Pekin), and here Miss Kathleen Marsh, who cleverly plays the part of Prince Pekoe, son of the Grand Vizier, and Miss Marjorie Brandon as So-Shi, a fetching Pekin flapper, sing the popular ditty, "Oh! You Cuddlesome Girl" as a duet, and score at once. Immediately the company fall into their work, and Miss Ida May Lane as Aladdin soon wins all hearts. Her youthful air, animation, and fresh juvenile style produce an irresistible "bold, bad boy, but mother's joy," and she acts throughout in a free, unconstrained manner. This dashing artiste further makes many a hit with her songs, for her voice is clear and melodious, and she renders "A Rose, a Kiss, a Ring" with telling expression, and sings such songs as "I Love Somebody, and Somebody Knows," "Are You From Dixie," with a fascinating swing and go. Her best effort comes with "The Broken Doll," into which light and shade and tender pathos are introduced, and the high possibilities of her voice are revealed. Her pretty and dainty companion all through the story is Miss Winifred Linfield as Princess Badroulbadour. Owning a quite exceptional contralto voice, allied to an alluringly demure manner, she sings delightfully with Aladdin in duets and concerted pieces, and her solo number, "Underneath the Stars," is given a beautiful rendering. Mr. Harry Taylor as Abanazar—the pivot on which the whole story turns—does splendid work, and keeps the ball rolling with his drolleries. His songs and business with Mr. Will Steers, who is the Widow Twankey, are first rate, and "I Want to be Somebody's Baby" as a duet went remarkably well, also "Fancy You Fancying Me," both being cleverly carried out. Excellent solos from the former brighten the pantomime considerably. These include "My Advice" and others; while the latter gives "That's All" with spirit and aplomb. Good support comes from Mr. Tom Jones as Ah Dup, the Emperor, and Mr. A. Fredericks as Ah Roug, the Grand Vizier. Two very Special Constables, Mr. A. Dandy and Mr. Arthur Steers, amusing comedians, give the necessary emphasis to their respective parts. Lots of pretty girls illuminate the performance. Miss Grathia Wilson as Ting a Ling, a maid of honour, sings pleasingly "The Immortals." Both accomplished dancers are Miss Gracie Cone as the Genie of the Ring and Miss Joy Greenwood as the Genie of the Lamp. In lovely frocks they dance with great artistic taste and merit, Miss Greenwood looking notably well in her blue-sequined dress, and quite lovely in her white ballet attire later, when, with Miss Gracie and Lilly Cone and their well-trained corps de ballet, they all dance in the Gardens of the Palace—a beautiful setting for the mazy measure. One of the most striking numbers of the closing scene is the song by Prince Pekoe, "The Amazon Brigade." Miss Kathleen Marsh is quite at home with her business here, and the singing, marching, and grouping of the Amazons admirable in every way. Novelty is introduced in many ways, notably in the Cloudland scene, when Mother Earth and its dwellers are viewed and discussed from the aeroplane by Abanazar, Widow Twankey, and others.

"ALADDIN" AT BRIGHTON.

Neither the outlook in Europe nor the political situation in England can affect the enterprise of Mr. Ernest Gates. This year, at the Grand, Brighton, where we always look for a generously produced pantomime, he has actually eclipsed himself and shown a prodigality as regards mounting which is here unprecedented. For the scenery the brushes of such distinguished scenic artists as W. T. Hemsley, Reginald Cooper, and Stafford Hall have been requisitioned, and "The Market Place in Pekin," "The Geni's Magic Tree of the Jewels," "The Port of Yokohama," "Aladdin's Flying Palace," and "The Peerless Palace of the Porcelains" are each and all triumphs of the scenic art, the last scene being one of the most superb to be conceived.

All in keeping with this ambitious effort, we also get a crowd of attractive girls arrayed in the most gorgeous of costumes paraded in the "Feast of Lanterns" in the "Geni's Realm of Riches," in the lovely "Cherry Blossom Fête," where the wreaths and arches they extend flash forth into a thousand coloured lights (a wonderful electrical effect), and in the final procession of "Various Porcelains and Chinas." We get also some excellent ballets and dancing interludes by the Lottie Stone Troupe of dancers, the Yama Sextette of singers and dancers, and the specialities of Norman and Allan.

The book is by Jos. L. Barry and Frank Dix, and the music composed and arranged by Herbert Barnes and Signor De La Camera. The production, by Mr. Robert Kaye, reflects the highest credit on that gentleman for handling with such finish and completeness these ingredients so that all on Boxing Day went off without a hitch.

The company Mr. Gates has gathered together is a strong one. Miss Bessie Burke, comely of figure, wears striking costumes, and proves herself not only an actress of great animation and "go," but a soprano of eminent merit. In the Cave she sings "When I Leave the World Behind" with fine expression, and is aided by snow effects. But in "La Reve Passe," which she sings in the language of our valiant Allies, she works up a dramatic effect by sheer acting power that fairly electrifies the house. Another singer of exceptional gift is Miss Doreen Harley, whose fine contralto renditions of "The Long, Long Trail" and "Until" win enthusiastic receptions as Radia.

Mr. Sid Dean is Widow Twankey, and he brings a wealth of patter and fun into the part, as well as such capitally rendered songs as "We've Got to Put Up With It Now" and "The Vicar's Fancy Ball." He is well seconded by Mr. Harry Rousby as Abanazar with his gags and burlesque ballad, "My Love, My Life, My Queen." An imposing Emperor is found in the rich baritone, Mr. Frank Probin, whose songs are "My Kentucky Home" and "England"; whilst Mr. H. Evan Gibbon combines stage managing with giving an excellent representation of the Vizier. Mr. Claude Temple is an amusing Wishee Washee, and Messrs. Norman and Allan well to the fore with cross-talk, dances, and duets as the Chinese Policemen. Miss Glory Law is a winsome So Shy, singing "You Cuddlesome Girl" and "The Broken Doll" prettily and with animation, and, with Aladdin, "You've Got to Do It." Miss Dorothy Seacombe is a pert Pekoe, and Mr. George Llenroude, Slave of the Lamp.

"THE BABES IN THE WOOD" AT BRIGHTON.

With unerring judgment, which has ever characterised the Christmas productions at the Theatre Royal, Brighton, Mr. Milton Bode scores yet another triumph with his "Babes in the Wood," by George M. Slater, which is to hold the boards at this historic house for the holidays. Charmingly pretty in every way, the staging, setting, scenery, and dresses leave nothing to be desired, and, added to this, a talented company of artistes who work with a will from start to finish to make the pantomime the attractive and enjoyable show it is.

Miss Gay Gordon appears as Prince Roland, the principal boy, and looks the part to perfection, using her fine powerful voice to great advantage. "Take me back to dear old Blighty" and "A rose, a kiss, a ring," being amongst her successful songs, while with Maid Marian, who is represented by Miss Adela Crispin in captivating style, she also sings delightfully. Miss Crispin owns a pretty flexible voice, and gives "Down in Dixie," other chansonettes, also dainty dances, most effectively; indeed, she dresses the stage in a way that is all her own on every appearance. Mr. William P. Sheen as Dame Podgers had an unending store of patter and clever nonsense to let off, and his Schoolroom scene brought forth many a laugh, and his work with the Wicked Uncle, Baron Butterscotch—the part being well portrayed by Mr. Clifford Morgan—was full of originality. The singing of the latter is one of the prominent points in the pantomime, and he made a well-earned hit with his rendering of the beautiful "Queen of My Heart," and later on with a topical song, which left no doubt as to the appreciation of the audience, entitled "Before the War." This excellent artiste has much to do with the two ruffians, Tired Bob and Weary Will, rôles undertaken by Mr. Rolando Martin and Mr. Sam Ello respectively, and their planning and plotting brings out the pantomime element to a nicety. "With the Tanks," one of their efforts, was a humorous song of topical interest, and was heartily received. Nobby the Baron's Page, delineated by Mr. Chris Baker, revealed the true spirit of the comedian. One of his songs that especially appealed to the house was "I want to go to Lancashire," which had many variations. Valuable help from the comic side was contributed by Miss Nellie Sheffield as Sarah Jane, the Baron's maid-of-all-work, and she, too, kept the ripple of mirth continuously going. The Forest scene was one of the most beautiful of the production, and here the audience is introduced to Miss Nora McCarthy, Florabelle, the Good Fairy, who brings forth a bevy of wood nymphs, radiating with sparkling robes and bearing aloft glittering branches of holly and other Yuletide evergreens. The Eight Grecian Maids give a seasonable dance amid softly falling snow, and Miss Joan Carol, in diaphanous white draperies and a most graceful principal dancer, executes one of her artistic pas seuls. It is here the Babes, Bertie and Rosie—wonderfully clever Scotch boy and girl comedians and dancers—who are billed as the Real Mackays, scored their greatest success. Dressed in full Highland uniform Bertie enters playing the bagpipes in truly martial fashion, and is joined by Rosie, also adorned with plaid and Scotch bonnet, and together they act, sing, and dance most cleverly. A song powerfully rendered by Florabelle, and the entrance of our Allies, magnificently clad in national uniforms, bearing great silken flags, is a patriotic ending. Many congratulations were offered Mr. Lawson Lambert, the theatre's courteous manager.

"CINDERELLA" AT BRISTOL.

This capital pantomime was produced at the Prince's Theatre, Bristol, on Saturday, the 23rd inst., to a large and appreciative audience. The subject has always been a popular one here, this being the sixth "Cinderella" played here since the opening of the theatre in 1867. This year we have what may be termed a modernised version of "Cinderella," though the usually accepted story is in all respects sufficiently followed. The production may be classed as entirely "Bristol" — the "book" being by Mr. R. C. Oldham, a local man, who has also painted much of the scenery, the remainder being by Mr. D. G. Hall. Mr. Oldham has also designed the magnificent costumes, which have been executed by Miss O'Brien (wardrobe mistress of the theatre), Miss Whelan and assistants; the charming music has been composed, arranged and selected by Mr. George R. Chapman; the ballets, children's and incidental dances have been arranged by Mme. Elsie Parker; and the whole pantomime is produced under the stage direction of Mr. James C. Logan, and the personal supervision of Mr. James Macready Chute and Mr. John Hart.

Miss Queenie Gwynne makes a charming and unobtrusive Cinderella; Miss Louie Beckman is in every way pleasing and effective as Prince Amour; Miss Muriel Haydn is smart as Buckle (Master of the Horse); Miss Gwen Kinross is attractive as Joan; Miss Dolly Harmer and Miss Edith Heron-Brown do excellently as Arabella and Henrietta, the Baroness's daughters; Miss Hilda Eager both acts and sings charmingly as Crystal (the Fairy Godmother); Messrs. Fame and Fortune do some smart work as the engine driver and guard of a train; Mr. Dillon Shallard sings well and makes the most of Herne, a Demon of the Woods.

Mr. J. F. McArdle presents a really quaint and clever study of Baron Debitor; Mr. Joe Nightingale's portrayal of Agatha, the Baroness, is also highly effective; Mr. William Pringle makes a capital part of Dandini; and Mr. Jack Pleasants presents an exceptionally clever and amusing study of Muggles, the Baron's page. Included also in the attractions may be mentioned a well-trained Corps de Ballet and Children's Ballet; some clever quick changes of scenery—especially an almost instantaneous change from the "Kitchen" to the "Fairy Boudoir" and "The Departure," where the fine electrically-illuminated Cinderella coach and four cream ponies appear. The chorus of well-trained voices, the contingent of well-dressed and attractive extra ladies and the various pleasing songs introduced by the principals all contribute valuably to the success. One of the Prince's songs, "Soldier lad," was specially composed and arranged for the pantomime by Mr. Gordon Hart, and went remarkably well.

"RED RIDING HOOD" AT BRISTOL.

The amusing and interesting pantomime, "Red Riding Hood," was produced at the Theatre Royal, Bristol, on Saturday, the 23rd instant, when the old historic theatre was packed with an enthusiastic audience. The pantomime is invented and produced by Mr. Hamilton Baines; it is written by Messrs. Percy Clarke and Leslie Hawkins; original music by Mr. Edwin Jacobs; capital scenery by Mr. R. C. Durant; and the production is stage-managed by Mr. Leslie Hawkins. There is a full chorus and ballet, and the augmented orchestra is under the direction of Mr. Edwin Jacobs. The story follows much on the usual lines, and the plot is worked out in eleven well-painted scenes.

The cast is highly satisfactory. Miss Hetty Gale acts excellently as Boy Blue; Miss Vida Flower is pleasing as Bo-Peep; Little Ruby Ray makes a charming Red Riding Hood; Miss Dollie Mayo and Miss Gertie Nash are excellent as Jack Horner and Dolly Dimple; Mr. Sammy Johns is amusing as Squire Baddelot; Messrs. Harrington and Macer keep the fun fast and furious as Johnny Stout and Jimmy Green; Mr. Leslie Hawkins does excellently as Mother Hubbard; Miss Marie Lisle plays the Wolf on quite original and very acceptable lines, this probably being the first time the part has been taken by a lady; Miss Olive Dent and Miss Marie Clifton are excellent exponents of Marjory Muffett and Kitty Merry; Miss Dorothy Clifford is graceful and sings sweetly as Fairy Twilight; and Miss Vera de Mersden adds much to the attractions of the pantomime by her graceful and artistic dances. There is a large contingent of attractive and well-dressed extra ladies; an admirably trained ballet; and sixteen little Bristol Girls, who do dances and processional work admirably.

"DICK WHITTINGTON" AT CARDIFF.

"Dick Whittington" is the story around which Messrs. Milton Bode and Robert Redford have built up the wonderful production at the New Theatre on Boxing Day. The pantomime is produced by Mr. George McCloskie. The music is one of the prettiest features, and is by the well-known composer, Mr. Knight Pearce. The scenery is brilliant, the outstanding sets being the work of Messrs. J. Markwell Davies and J. Leonard, while the costumes, by Alias and Miss Nellie Thorngate, are quite the sweetest that Cardiffians can remember. The cast is exceptionally strong. Miss Lily Vine is the principal

boy, and as the captivating Dick this handsome, clever and dashing lady proves positively irresistible. Miss Billy Brown is a worthy supporter as principal girl, and proves a very bewitching Alice; Miss Nora Burke is an immense success in the rôle of second boy, while no less to the fore is Miss Kitty Douglas as a smart and vivacious Empress of Morocco. The comedians are Mr. Bert Beale, who is exceedingly amusing as Alderman Fitzwarren; Mr. Eddie Walker, a versatile Idle Jack; Mr. Harry Brayne, a genial, witty Dame; and Fred Land and Little Jack Marks, captain and mate of the "Saucy Sarah." Little Jack Marks alone provides a deal of amusement. Mr. Johnny Fuller is the cat, displaying his usual adroitness and ability. The Good Fairy is ably undertaken by Miss M. Seymour.

The most popular vocal numbers include "Take me back to dear old Blighty," by Miss Lily Vine; "A rose, a kiss and a ring," by Miss Billie Brown; and "Good old Salisbury Plain," by Little Jack Marks. A great attraction is the clever dancing of Mr. Joe Collins' Troupe of 16 London Dancers.

Mr. Milton Bode has personally supervised the production, and he, with Mr. Robert Redford, the popular lessee, thoroughly deserve the exceptional success which their efforts will undoubtedly command.

"JACK AND THE BEANSTALK" AT CHELTENHAM.

It is no small compliment to say that this is one of the prettiest pantomimes that Mr. H. Oswald Redford has presented to his patrons at the Opera House. Prettiness is the keynote of the production, artistes, dresses, scenery and music. The sequence of the story is kept by the ten capital scenes into which it is divided, in particular Widow Simpson's Cottage and Cowhouse in the village of Kiddenham, where the Family Cow, played by the Gullivers, introduces some delightful fun. The antics of this remarkable "antiquity" have to be seen to be believed, and the Gulliver Troupe are to be congratulated on an excellent piece of work. Scene VIII., The Giant's School of Cookery, is a most effective set, with the huge oven realistically radiating heat at the back centre. The final scene, The Palace of Happiness, is a network of beautiful white lacery with a magic fountain playing in the centre at back.

The book, by Brian Daly and J. M. East, is replete with modern quips and gags, and the dialogue is always smart and witty. Miss Molly Wynne is a delightfully vivacious Jack, and her singing is indeed first-rate. Her rendering of "Take me back to dear old Blighty" could hardly be improved, and "I've tried to be good but the girls, &c.," is most convincing from her lips. "Down home in Tennessee" also falls to her lot, and a nicely sung couple of duets with the principal girl, Miss Gabrielle Gordon, who plays the part of Princess Pearl in a most charming manner. They play well together, and make a delightful pair. Miss Gordon scores heavily in her song, "A broken doll," aided by a personality that will captivate any audience. Miss Gracie Baker is a sweet little Robin, and sings prettily "There's a light shining, &c." Her partner is Miss Stephanie Anderson, a famous little dancing lady, well known in Cheltenham, who plays very nicely the part of Margery. She gives a clever solo turn, quick-change dancing, and a musical mélange. Her Cossack dance stands out in the memory.

Comedians we have in plenty and of good quality, but more will probably be found for them to do. Mr. Leedham Stanley as Widow Simpson is a whimsically amusing person, a very good dame indeed, and his own song will make a hit if the encore verses are as quick as the political changes. Mr. George Dericke is Simple William, but very much otherwise, and he knows how to put "The tanks that broke the ranks" over. King Coddem is impersonated by Mr. Leonard May, and does well in ensemble. Giant Greedy is played with enormous success by Mr. John Strong, and is a tower of strength to the show. His babies are represented by two clever little children, Kid and Kiddie, cheeky and irrepressible, yet sweet and amusing. Their dancing is good, and their duet, "That Charlie Chaplin walk," is capitally done, also "You've got to do it." The immortals are presented by Miss Hilda Thorpe, Fairy, who sings with real success "Some night, some waltz, some girl," and Mr. Robert Lempriere, who is an effective Demon of Unrest. The Giant's myrmidons are the Gullivers in a new guise. These clever acrobats perform an astounding giant clog dance, assisted by the lady of the party in Dutch garb. In addition to which there are also seven clever little dancers led by Miss Dilley Oliver, who present some attractive little dances. The performance went without a hitch, reflecting the greatest credit on Mr. Charles Lake, the producer for Mr. Bannister Howard. Mr. D. H. Marshall is the musical director, and both chorus and orchestra acquit themselves admirably under his baton.

"HUMPTY DUMPTY" AT DUBLIN.

The Gaiety pantomime season opened here on St. Stephen's Day to a house crowded in every part. "Humpty Dumpty" is the title, the story being by J. Hickory Wood and R. C. Oldham, music by S. P. Swanton. The pantomime had been produced under the personal supervision of Mr. Fred W. Warden, assisted by Mr. Thomas Barry, stage manager. Mr. W. S. Nabarro is the musical director. The pantomime opens with a pretty scene, The Castle Walls, in which we are introduced to the sprightly and eminently attractive principal boy, Miss Clara Beck, whose best numbers are "Take me back to dear old Blighty" and "Some night, some waltz, some girl," for which she received numerous encores. Miss Renee Reel as the Princess makes a delightful and pretty heroine, her dancing being a feature of the pantomime. Miss Margaret Blanche as Brian, "the king's squire," sings "Mississippi day" with much success. Miss Dora Gray as Pansy is heard to advantage in "A dream of delight." Walter Dale, as Mrs. Pinch, the king's washerwoman, and Syd Crossley as King Musty Fusty, are responsible for most of the fun of the piece, their gags and comedy work being excellent and original. Special mention must also be made of Percy Korah and boys in an exceptionally neat dancing scena, Mr. Percy Korah's singing of "Linda" gaining well-merited applause. John Sandbrook as the Demon King has a powerful voice, his singing of "Revenge" being a choice number. Eric Dudley as Jarvis (the master of ceremonies) is responsible for a deal of good comedy work. Mr. Burt Godfrey as Happy Billy Black scores well in his number, "7.29." A clever speciality act much appreciated is that of the King's Cyclists, in the persons of Brock's Cycling Comedians. La Petite Olivette as Titania, fairy queen, and Mr. Fred Leslie as the King's Herald, are seen to advantage. The scenery is elaborate and effective throughout. The ballets and costumes are new and up to date.

"ROBINSON CRUSOE" AT DUBLIN.

The management of the Theatre Royal Hippodrome opened their pantomime season with Warden and Willmot's comedy pantomime, "Robinson Crusoe," produced by Fred W. Warden. The book has been specially written by Arthur W. Field. The music, composed, selected, and arranged by Thomas A. Coomer and Harvey Pellissier, and dances arranged by Miss Lottie Stone. The orchestra is under the direction of Harvey Pellissier. Miss Mabel Osborne as Robinson Crusoe makes a right good principal boy, and sings some specially selected numbers with much taste, her best songs including "The roses have made me remember, "The Alabama jubilees," and "You can't get along with them or without them." Miss Olive Sloane, who represents Polly Perkins, is the possessor of a sweet voice, and makes a distinct hit in "Any time is kissing time." Miss Dolly Prince as Harry Harkaway sings acceptably "My bird of paradise." As Mrs. Crusoe Phil Lester keeps his audience in the right humour, and is well supported by Bert Escott (Will Atkins, the villain), Messrs. Henry Loman and William Lowe (Captain and Mate) are responsible for an amount of first-class comedy business. The remaining parts are ably filled by Misses Lillian Erroll (Daisy Dimple), Marie Collette (Fairy Queen), Lucy Murray (Princess Pearly Pet), and Messrs. Lew Richards (King of the Cannibal Islands), Wallie Scott (Man Friday), and Harry Angers (Billy Crusoe). The scenery throughout is really good, especially On Board the Saucy Sally, The Island of Golden Palms, and the last scene, The King's Palace. The dresses are new and costly. The speciality dances of the Eight Marigny Girls add much to the success of the piece. The chorus work throughout is deserving of praise. The entire production runs smoothly from start to finish.

"THE BABES IN THE WOOD" AT DUBLIN.

Mr. Barney Armstrong is deserving of all praise for giving Dublin one of the brightest pantomimes seen here for many years. "The Babes in the Wood," produced at the Empire Theatre, bids fair to eclipse the enormous success of his last year's production, "Cinderella." There are seven magnificent scenes, including A Country Village; The Wood, with realistic snow effects; the Circus scene, introducing Cliff Berzac and his wonderful performing ponies and mules; and the Palace. A first-class cast of principals, working in perfect harmony, should ensure a most successful run of the piece. Miss Madge Clifton as Robin Hood is an ideal principal boy. All her songs are doubly encored, her greatest hits being "It's a long, long way to my home in old Kentucky," "I try to be good; but the girls won't let me," and "Hennessy." Miss Raie Walters (Maid Marion) is possessed of a charming voice and stage presence, and has already "made good." She is heard to best advantage in her song, "You'll always be the same sweet baby." Miss Gwennie Harcourt as Bridget is excellent, her low comedy work being very humorous and original. Messrs. Cullen and Carthy and the Wee Fellow are capital comedians, and keep their audience merry; they work really hard, their "boxing" interlude being one huge scream; whilst their song, "The rag-time navvy," is one of the hits of the pantomime. Mr. George Benson plays the Baron, featuring some really excellent imitations of well-known comedians. The clown is played by John O'Brien, a young Dublin street tumbler, discovered by Mr. Barney Armstrong. Miss Queenie King plays the Fairy Queen with natural dignity; Miss Florrie Hayes and Miss Ursula Gold, two clever young artistes, play the Babes; whilst the Misses Dolly Cullen and Muriel Leslie, as Allan-a-Dale and Molly, share much success. The ballets have been arranged by Miss Marie Duval, a feature being the Children's Ballet and the clever Empire Girls troupe of dancers. Too much praise cannot be given to Mr. Charles W. Johnson, the general manager, ably assisted by Mr. Syd Morton, the stage-manager.

"CINDERELLA" AT EDINBURGH.

The tenth annual pantomime presented at the King's Theatre opened its season on Thursday, under auspices which augur well for the success of the entertainment a crowded and enthusiastic audience giving the piece and its performers a most cordial send-off. The "book" ripples pleasantly along the lines of the familiar nursery tale in a way which makes the production specially attractive to juveniles; and the comic interludes—as well as the revival of a harlequinade—appeal forcibly to the same happy critics as well as to children of older growth. The setting includes a number of delightful scenes, among which a woodland glade, the great ballroom, and the back door of the palace deserve high commendation.

The cast is an excellent one, the principals establishing themselves quickly in popular favour. Among the comedians Mr. Archie Glen, in the rôle of Buttons, probably takes the cake, playing with an incessant flow of humour and rendering the ditties allotted to him with great gusto. Comm and Dere, as the "Horse," provoke unlimited laughter, the antics of their compound quadruped being excruciatingly funny. Messrs. Matt Wilkinson, Jack Kendrick, and Victor Wakeman represent the Baron and his two "elderly, ugly daughters" on traditional lines, in quaint and amusing style; while Mr. David Fuller, using a robust singing voice, most effectively, imparts quite a grand opera touch to his admirable characterisation of the Demon Kiljoy. Among the ladies, Miss Dorothy Belmore makes a really princely Prince Charming, scoring very happily with a hunting song and "Oh, Cupid." Dandini is brightly and breezily impersonated by Miss Katie Kerr, who pleases her audience mightily with several of the season's lyrics, such as "Blighty" and "The Tanks that broke the ranks." Miss Madeline Wells is a winsome Cinderella, and at once becomes everybody's favourite, her singing throughout—and especially in "A Broken Doll"—being truly enjoyable. The Fairy Godmother has an attractive representative in Miss Agnes Ross, whose chief vocal number, "The garden of roses," is artistically rendered. In the harlequinade—which forms a special feature in one of the scenes—Mr. Bob Reed has the part of clown, and along with his associates provides a good knockabout scene. Other specialities are introduced in the course of the evening by the Reed Troupe of Pantomimists, and by the King's Juvenile Ballet, as well as by Mdlles. Susie Thomson, Kitty Lavine, Ellen McCondochie, and Tibbie Millin.

"ALADDIN" AT HALIFAX.

The pantomime season at Halifax opened on Saturday last at the Grand Theatre, when Mr. Bruce Green's "Aladdin" was successfully produced. It is a version that last year won great popularity at the Grand Theatre, Plymouth. Mr. Bruce Green is also responsible for the book, and there is a fine collection of good numbers and amusing conceptions. The principal boy is Miss Edie Day. She is bright and dashing in the part of Aladdin, and uses her fine contralto voice to good effect in the rendering of popular numbers. She is ably assisted as principal girl by Miss Hilda Brent, who is always a favourite with Halifax audiences. Her songs and duets with Miss Day provide a strong feature. Miss Vida Baker and Miss Wyn Gerrard are bright and vivacious in the parts of Pekoe and Soo Choo respectively; while Little Renee Bruce as the Geni of the Ring is delightful in her special dance-song introduced into the Cave scene. She is a pupil of Mme. Ettie Sismondi. The comedian element is strong, headed as it is by Mr. Bruce Green, who plays Widow Twankey. He quite sustains his reputation as one of our foremost dame comedians. He is ably assisted by Val Morgan (Abanazar), Billy Kray (Wishee Washee), and George Benson (Emperor), together with the Kleen Twins as the Chinese Policemen, who collectively and individually cause roars of laughter. The cast is completed by a very capable troupe of dancers and a large chorus of picked voices, who loyally respond to the conductorship of Mr. Ed. E. Turner. A long and successful run is confidently anticipated.

"ROBINSON CRUSOE" AT HUDDERSFIELD.

The hero of the story is charmingly represented by Miss Olive Williams, a delightful actress and singer; while Robinson's sweetheart, Polly (Miss Joan Grey), dances her way straight to our hearts. Davy Jones (Mr. Stanley Keppel) is a fearsome person with a fine singing voice used to great effect in "The Viking." The lady who is the good angel of the piece—Marina—has in Miss Madge Weston a satisfactory exponent. Comedy is well provided by Charles Roylatt as Mrs. Crusoe; Joe Conway as Billie Crusoe, a bad lad; and Gordon and Seal, surely two of the weirdest sailors that ever went to sea. Will Atkins (Mr. Herbert Clifford) is a whole-hearted piratical Hun of the deepest dye. There is excellent dancing, and the specialities of Gordon and Seal, the Keppels, and the Roylatts provide much entertainment. Songs like "Some Night, Some Waltz, Some Girl," "Take Me Back to Blighty," and "The Tanks that Broke the Ranks" went with gusto. Special scenery of artistic merit has been painted for the production. The first performance, on Saturday night, was a successful victory over many difficulties, and Messrs. Hart and Leonard have got a show which does them credit, and should be as profitable as creditable in its future career—twice nightly.

"ALADDIN" AT HULL.

Under the auspices of the Morton management, Mr. Tom B. Davies presents, at the Grand Theatre, Hull, "Aladdin," the book by F. Leslie Moreton and the music arranged by Louis Heroe. The stage manager is Mr. Walter Hume, with Mr. Alec Stewart as assistant. The first impressions of the pantomime are that its compactness will be much in its favour, the first performance on Saturday being terminated by 10 o'clock, a boon in days of restricted lighting and curtailed train and tram services. The colour scheme and scenic effects are highly commendable features, and the costumes are chosen with an eye to soft, artistic effect, which is especially pleasing in a pantomime where every opportunity occurs to let the pendulum swing in the opposite direction.

The book follows very closely on tradition. The author keeps ever in view the story of the wonderful lamp. The author and even the comedians, have restrained themselves and done their best to avoid the introduction of either topical or local hits, and what few there are are as welcome as raisins in a present-day war Christmas pudding.

The scenery is above the average, and the finales of Part I., "Love's Bower," and that of the second half, "The Hall of Gold," reveal evidence of fine imagination and excellent taste. There are fourteen scenes in all. Scene IV. representing the beach with a wide expanse of sea, and fitting background of mountains, is one of the best put on the stage in recent pantomimes. Nowadays one looks to the music as one of the chief features of pantomime, and here the best on the market have been selected. The palpable "hits" on the first production were undoubtedly "Down Home in Tennessee" (Feldman), "I Want to be Somebody's Baby" (Feldman), "Take Me Back to Old Blighty" (Star), and "A Broken Doll" (Francis, Day and Hunter). There are some catchy choruses, and the choice of music has evidently been in good hands.

The cast meets all the calls made upon it, and from first impressions one may speak with pleasure at the refined conception of her rôle by Miss Aithna Glover. In the name part she plays with pleasing ease, and sang her numbers correctly. Miss Cathie Ferguson does all that is allotted to her in the rôle of the Princess with pleasant artistry. As the second boy (Pekoe), Miss Phyllis Whitney was excellent, and Miss Nella Lynde met all requirements as Soo Shi. An outstanding feature of the performance was the speciality dances of Miss Violet Hope, Slave of the Lamp. She brings to bear on her work a charm of manner and a gracefulness that is on a par with that of some of the celebrated Russian exponents of the art. The comedians will, as the run proceeds, get into the swing, and therefore it is but fair to reserve a detailed notice of their work for the present. Mr. Frank G. Fort is the Widow Twankey, and is already responsible for much merriment. The Abanazar is Mr. Donald Mackay. Mr. Alec Stewart the Wishee-Washee, Mr. Conway Dixon finds scope for his fine voice in the numbers given the Emperor. The specialities are the Eight Merry Macs, dancers, and the Harrison Brothers, comedians.

"CINDERELLA" AT LEEDS.

Mr. Francis Laidler produced with every augury of success his Royal pantomime for 1916-17 last Friday. The book is by Arthur W. Field, and the music specially composed, selected, and arranged by Thos. A. Coomer. The show is stage-managed under Mr. Laidler's direction by Colin Bryce. The scenery and mountings are possibly more beautiful than in any previous production at the Royal. Mr. Laidler's pantomimes are always renowned for their comedy, and this season a galaxy of comedians have been engaged, who, when they get working together, will provide plenty of mirth.

They are headed by Scotch Kelly as Sandy, the Baron's Page. His quaint mannerisms and business, especially his ballet dancer's number, are really funny. He is supported by Edwin Adeler as the Baron and Al Passmore and Fred Beck as the Ugly Sisters. The Bros. Milton as the Broker's Men are responsible for much humour, and are very strong in their comedy skating scene.

The Royal have never had a more dainty and charming combination of boy and girl than Miss Violet Blythe as Prince Charming and Miss Elise Malpass as Cinderella. They won everyone's hearts on the first night, the former scoring heavily in her rendering of "Blighty" on her entrance, and later with "Some night, some waltz, some girl," and her "Land of children's dreams" with the kiddies. Miss Malpass gave delightful renderings of "Broken Doll" and "If only I could say in French." She also does some clever dancing, and has some strong duets and scenes with Scotch Kelly.

Others taking part in a very dainty pantomime are Miss Minnie Myrle, a fascinating Fairy Queen; Miss Tommie Butler as Dandini; and Misses Minnie Hillier and Hetty Kenyon as second boy and girl.

No Laidler pantomime would be complete without the kiddies, and this year Francis Laidler's Little Sunbeams are as popular as ever. Their outstanding numbers are "Tennessee" and "Land of children's dreams," with Miss Blythe, and also "The Sunshine Brigade." A word of praise should be given to the chorus and the music, which is bright and tuneful throughout.

"JACK AND JILL" AT LEICESTER.

On Boxing Day afternoon, by arrangement with Messrs. Milton Bode and Edward Compton, the proprietors of the Royal Opera House, Leicester, Messrs. F. Leslie Moreton and Guyton Heath produced, with every evidence of a popular success, their pantomime of "Jack and Jill."

It is in two parts, consisting of twelve scenes, of which The Magic Well, The Happy Land, and The Palace of Jewels, with its procession of diamonds, rubies, turquoises, &c., and ever-changing rainbow lights, are particularly beautiful specimens of the scene-painter's art.

Coming to the artistes who are engaged. Miss Bertha Wensley Russell makes a captivating and very popular figure as Jack; and Miss Vera Wray charms all with a delightful performance as Jill. Mr. Fred Hoit as Baron Bounce is a thorough success; and Mr. Clarence Ibbotson as the Widow Cobble also makes a well-deserved hit. Miss Elena Sevesi is to be complimented on a smart portrayal as the fairy Gleam; and as the demon Glum Mr. Harry Field is prominent with a performance of great merit. Miss Nellie Ransome is smart as Poppie; and Mr. Hector Reyd shines in the part of the page Perks. Miss José Hammersley as Prince Opulent is both attractive and smart; Mr. James H. Calvert is excellent as the Baron's solicitor; and Mr. Bina Leopold is clever as the Bull and Bear. Mme. A. Victor's troupe of juveniles also appear, and are popular; and Bina and Kitti Leopold get well applauded for their "La Valse Acrobatique."

There is an abundance of very popular musical numbers. "Blighty," sung by Miss Russell, with the assistance of the chorus, is a rousing good song; and Miss Wray has also a fine one, "Land of children's dreams," rendered in conjunction with Miss Victor's juveniles. Miss Sevesi sings most successfully the ballad, entitled "A rose, a kiss, a ring"; Mr. Fred Holt and Mr. Clarence Ibbotson score with a fine number, "You've got to put up with it now"; and Mr. Harry Field, a very good baritone, makes a hit with his original song, "A thousand guns." Mr. Clarence Ibbotson creates endless laughter with his tongue-twisting ditty, "Six short soldiers." The duet by the Baron and Widow Cobble, "I want to be somebody's baby," is a delightful comedy song; and Mr. Hector Reyd scores with his "Ginger wine" and eccentric dance. Mr. Ibbotson creates much merriment with a special song, "The singer and 'cellist"; and Miss Wray sings with charm "A broken doll," with special lighting effects. Miss Nellie Ransome gives in a vivacious style her song and dance, "Fancy you fancying me." Jack sings in excellent style "Tennessee," and the concerted number, "Seven twenty-eight," proves most exhilarating. Miss Jose Hammersley gives "Some waltz, some girl," in a dashing style; and Miss Russell scores with "Arizona." Mr. Holt gives a humorous song, "Tanks," with effects, and there are also other songs included.

The pantomime has been produced by Mr. John Henderson, whose ripe experience of thirty-two years of pantomime is shown by the excellence of the "show," which went wonderfully well on its initial production and to Messrs. Moreton and Heath we extend our congratulations on sending such an entertaining, and, at the same time, so refined a pantomime, which is sumptuously dressed and staged. The ballets and incidental dances have been arranged by Miss Ina Alston.

"BABES IN THE WOOD" AT LIVERPOOL.

On Saturday evening an unusually large audience for a first production was present in the Liverpool Royal Court Theatre, to witness the twenty-first "Court" pantomime, under the title of "The Babes in the Wood." Mr. Frank Dix was responsible for the book, and many particularly tuneful and catchy items came from that accomplished, though still youthful musician, Mr. Jullian H. Wilson, the orchestral director. The scenery was designed and painted by Messrs. T. F. Dunn, Stanley Shuter, and T. Holmes; the dresses were by C. Alias, of London, and the wigs by L. Gustave, London. Mr F. W. Wyndham was present at the premier performance, and had also superintended the rehearsals, so that it was not surprising that the whole of the show ran with remarkable smoothness, and closed at 11 o'clock.

It must be recorded that on the rise of the curtain, and immediately afterwards, an onlooker could hardly misjudge "how things were going," for the audience began to laugh. The comedians had got hold of them, and the safe voyage of the vessel was pretty well assured.

A picture, full of colour and animation, revealed a village fair, with all the usual booths, merry-go-rounds, etc., and into this Marriott Edgar (dame) and Naughton and Gold (ruffians) were introduced. It was here the fun commenced, causing the audience to laugh uproariously. The work of those three talented comedians was fast and furious, while the starting of the full-sized "hobby horses," with the dame sporting herself on one of them, was a sight that will be remembered. Marriott Edgar's song, "Come out, come out, with Mary," caught on.

We are next introduced to the Baron's library, where Lilian Major (Marian) earns rounds of applause for her brilliant vocalism with "Some night, some waltz, some girl"; and Miss Dorothy Craske (Robin Hood) "brought down the house with It's a long, long way to my home in Kentucky." Here the comedians had another chance, their topical remarks being exceedingly funny; such as "You are compelled to buy a horse and cart in order to get a pound of sugar" The schoolroom scene allowed the children to interest their audience, and with the assistance of Naughton and Gold, to provide food for continuous laughter.

But one of the most effective pictures of the pantomime was that which closed the first half. It retresented a chess-board upraised, invented by George de Feure. In the several sections were girls attired in black and white, but on given signals the outspreading of their arms displayed other colours, shown on the inside of their garments, and presented a very charming and effective picture; while on the stage the attire and movements of other girls added to the beauty of the whole scene.

The second act revealed "Under the Greenwood Tree," a set for which Mr. T. F. Dunn is deserving of great thanks, and later Mr. T. Holmes presented "The Restaurant." Here Naughton and Gold rattle through excellent comedy, and when the curtain falls upon that particular episode the audience are tired of laughing. "The Palace of Beautiful Dreams" is a charming concluding picture.

Miss Craske achieved success with all her songs, which included "We don't want a lot of flags a-flying," "Summer night," and "You have got to do it now" (duet with the dame). Miss Lilian Major pleased with her "I want to be somebody's baby"; Mr. Edgar caused great laughter with his "pullen" ditty; Miss Minnie Scott (Margot) earned favour by the rendering of "Blighty"; Mr. Fred Colley, capital as the Baron, gave a "Tanks" song; and Miss Nancie Hanton (Will Scarlett) pleased with "My heart is calling you." Miss Lillie Soutter was the Baroness, and especial praise was earned by Violette Grey and Leo Ray, the "Babes," about whom everybody was speaking very highly. They were a pair of exceedingly fine young artistes, a fact soon recognised and appreciated by the audience. Clark's crazy cyclists appeared and caused shouts of laughter with their collection of weird velocipedes. The "Court" pantomime being the only fixed one in Liverpool this year, should do especially well, considering its all round excellence.

"OLD KING COLE" AT MANCHESTER.

Many splendid records of pantomime at the Theatre Royal, Manchester, have to be supplemented this year by the production of "Old King Cole," by Mr. John Hart. The nursery rhyme furnishes little in the way of detail about this "merry old soul," but Mr. R. C. Oldham has invented a story of interest enough to hold together intelligibly the sequence of the action. In this version King Cole is not of paramount importance; he is a wandering old gentleman who has forgotten his own identity, and whose place on the throne is usurped by a queer fellow called Mickey, under the influence of the Demon Spite. Mickey and Prince Ardent together carry on the heroics of the plot, with the result that villainy is eventually overthrown, and the heart of King Cole's daughter, Princess Clarice, released from the Ice Mountain, where it has been interned.

It is a big asset to the presentment of a tale so slender that a comedian of the resource and comic quality of Mr. Billy Merson should be seen in the rôle of Mickey, who has a considerable amount of entertaining work to do; and to mention his song-satire on the orthodox light comedian, and an excruciatingly funny duel on board the yacht in Act 2, is to mention but two outstanding incidents of many. He has also a fine vocal opportunity in his song, "Let Us Sing a Song About the Girls."

It is somewhat of an original departure from the traditions of pantomime that the usual love-sick business between the principal boy and the principal girl is conspicuous by its absence. The Prince, in fact, in the person of Miss Sybil Arundale, finds more congenial companionship with Mickey, with whom the major portion of her business is performed. That this is good goes without saying, for no more accomplished and charming principal boy could anyone desire to see. She has a fine presence, and her singing and dancing are excellent. Her song, "You've Got to Do It Now," goes well; but her great vocal hit is "The Bells of St. Malo," which is making an especial bid for popularity. The Princess Clarice (Miss Zetta Mor) does not in the least mind the Prince's defection from love-making. She is a clever little lady, well able to make amusement for herself. Incidentally, she sings "The Broken Doll" very nicely, but her strong point is imitations of other clever people, such as Shirley Kellogg and Ethel Levey, and she even breaks the conventions by appearing in male attire.

Then we have Mr. William Stephens, a merry comedian, as the Dame of the "Drop In" public-house, keeping things lively within his scope, and doing well with a song called "Brown Bread"; the Terry Twins, as Maurice and Cuthbert, contribute a good deal of fun on the basis of their likeness to each other—a kind of humour supplemented in one sense by the Misses Phyllis and Greetie Bryan, ladies-in-waiting, also very much alike; Mr. Ernest Spalding's depiction of King Cole is well done; Mr. John Morley (once very popular here in "La Poupée") figures well and sings well as the Demon Spite; Queen and Be Brun are capable knockabouts; and there are good chances for Mr. E. D. Nicholls in the rôle of Potty, the Regent. There is much embellishment of dancing and children's entertainments, splendidly arranged by Mme. Marie Royce, while the scenery is on the elaborate and magnificent scale to which patrons of this premier theatre are accustomed. Messrs. R. C. Oldham, S. King-Alexander, and D. G. Hall are responsible for the latter, and special admiration and applause was forthcoming for four delightful sets, "The Palace Gardens," "The Mountain of Ice," "The Hall of Sweetmeats," and "The Hall of Knights." The stage direction is in the able hands of Mr. William Morgan, and Mr. C. W. Chambers conducts the augmented orchestra.

"CINDERELLA" AT OXFORD.

The pantomime, "Cinderellta," under Mr. Geo. Brydon Phillips' banner, was produced at the New Theatre on Boxing Day before crowded and enthusiastic houses with distinct success. Mr. Phillips is now an established favourite here, this being his eigth year of successive production of pantomime at this theatre. The pantomime is produced under the direction of Sydney Lester, with the personal supervision of Mr. Phillips. The music, which is light and catchy, is under the direction of Mr. Leonard Day. Of the cast, which is a specially strong one. Miss Eva Rosslyn tops the bill as Prince Florizel, giving a very bright and intelligent interpretation of an exacting rôle. Her songs, "Take me back to dear old Blighty," "We're Playing the Old Game Now," are well rendered, perhaps her best being "Some Waltz, Some Night, Some Dance," which is sung with charming grace, and is enthusiastically received. In the title-rôle of Cinderella Miss Doris Leslie is very natural and attractive; her songs, "Fancy You Fancying Me," "The Belle of the Ball," and her two duets with Chas. Dent, "I Met You Somewhere," and "You'll Always be the same Sweet Baby," are popular. As Dandini Miss Cissie Walper makes a hit with "I've tried to be good, but the girls won't let me." The Fairy Godmother is uniquely presented by Miss Primrose Hill, who sings "Love, here is my heart," with great pathos and telling effect; it is seldom the necessary Fairy is so well cast. Mr. Chas. Dent makes the most of his opportunities as Wiffles, and scores with "I've had a glass of ginger wine," and in his duet with Sydney Lester, "One grasshopper jumped over another grasshopper" As Baron Lackland Mr. Sydney Lester, who is also stage manager and producer, works hard, and has a "catchy" song in "Popular Popularity." Cinderella's ugly sisters, Melutabel and Melpomeme, find very clever exponents in Messrs. Beeby and Walton; their duet, "Smiling," grips the audience, and is a great success. There is a good bit of "by-play" in their dressing scene in Cinderella's kitchen. The specialities include Kitty Denton's Eight Sunrays, with some very clever dances; Beeby and Walton; and Fred Astley's crystal coach and four ponies, which give a pretty and realistic effece for Cinderella's arrival at the ball. Mr. W. T. Hemsley's scenery is dainty and effective, while the dresses, by H. and M. Rayne and Mrs. Walters, are showy and tasteful. Mr. R. G. Phillips is the capable acting manager. The booking is very brisk, and is much in advance of previous years.

"CINDERELLA" AT PORTSMOUTH.

"Cinderella" is being staged this week at the Theatre Royal. The pantomime has been adapted and produced by Mr. Peter Davey, the general manager, and it is likely to prove as attractive and popular as any Christmas production in recent years. Mr. Davey has produced over fifty pantomimes, and this is regarded as being unquestionably one of the best. There is a lot of fun in it, the comedy element being in excellent hands. The songs are up-to-date, with catchy and tuneful music, most of which has been composed and arranged by Mr. Charles H. Peters. The scenery is all that could be desired. The cast is as follows: Prince Glorio, Miss Carda Walker; Dandini, Miss Goodie Reeve; the Baron Shotocash, Mr. Laurie Wylie; Cinderella, Clorinda and Priscilla, Miss Nanny Lock, Miss Cora Tudor, and Miss Cissie Tudor; Tippitt, Mr. Percy Galina; Anthony, Miss Sybil Westmacott; the hon. Miss Peggy Poudre, Miss Iris Coy; Doodles and Dumps, Mr. J. Kellino and Mr. Fowler Thatcher; the next-door neighbour, Mr. H. Tomkins; the Fairy Mistletoe, Miss Barbara Florac, Cock Robin, Miss Violet Hurlings; Jenny Wren, Miss Olive Chilverton; the little Bobby, Miss Trixie Gibbs. All the principal parts are well played. Mr. Laurie Wylie (the Baron) is known as the author of several revues, and Miss Goody Reeve (Dandini) is the daughter of Miss Ada Reeve. Madam Walker's Juveniles do various turns, and prove they are clever youngsters.

"BABES IN THE WOOD" AT PLYMOUTH.

Messrs. King and Parry's annual pantomime, "The Babes in the Wood," at the Grand Theatre, Plymouth, is a first class entertainment. The book is by J. D. Hunter, who is unfortunately out of the cast through illness, and the very tuneful and descriptive music is by Stephen E. Blythe. The company is an excellent one, and throughout the entire performance one and all work with a spontaneous enthusiasm which covers up any discrepancies in the book. Many of the new pantomime song successes are featured, and splendidly rendered by the various artistes. There is plenty of fun suited to all tastes, and there is little unnecessary padding. The story follows on familiar lines, the incidents of Robin Hood and his merry men being woven into the episodes of the Bold Bad Baron and the two children. Outstanding features are the really wonderful performances of the children, the Two Cures. They have a deal to do, and to say that one wished they had as much to do again is sufficient criterion of their abilities. These remarkably clever children hold one's interest whenever they are on the stage. Witty, graceful, and delightfully ingenious, they are a host in themselves. Their

the opening of Scene II., including ... of apache dance and some clever ...bling, must be seen to be appreciated. ...s Lillie Langtry is a dashing and virile Robin Hood. In her beautiful kilt she makes a really fine figure. Her best number, which is certain to be very popular, is "Take Me Back to Blighty," which she renders in capital style. In the last scene she has another chance with "Motherland," of which she makes the most, and which is particularly suited to her "electric" style. Miss Vera Dudley is a captivating principal girl, with a pleasing voice and manner. Miss Lily Denville and Miss Kitty Cameron, the second boy and second girl, are alike excellent, and special mention should be made of their rendering of "My Cuddlesome Girl" in Act 1, Scene II. Later, Miss Kitty Cameron has a good opportunity with "A Nice Little Girl Like Me," which she sings with splendid style and finish, accompanied with some very neat dancing. The breach caused by Mr. Hunter's illness was excellently filled at short notice by Mr. Dick Seddon (the popular comedian of the stock company), whose Dame Durdew is always amusing. The Two Robbers are creditably played by Messrs. Cedar and Elgar, who contribute considerably to the fun of the evening. Incidentally, one must include a word of praise for the clever music accompanying the robbers' fight at the opening of the glade scene. The Baron, "the wicked uncle," has a good deal to do in this pantomime, and Mr. Dan Harley is very amusing in the rôle. Miss May Warden is one of the best fairy queens seen for some time. She has an extremely pleasing voice, her rendering of "The Roses have Made Me Remember," being especially good. She has a clear, well-modulated delivery, and a charming presence. As Friar Tuck Mr. A. Bowerman works and plays extremely well. The Four Emerald Girls are clever dancers. The scenery is splendid. The glade scene, with its set pieces and overhanging boughs, its bridges and banks, is a glorious mixture of sward and brown autumn tints. It is the work of A. Symes, the talented scenic artist here. The colour scheme of the dresses and scenery is well thought out, and is most pleasing. Altogether a really good production.

"JACK AND THE BEANSTALK," AT IPSWICH.

Bright, tuneful, and charming is the universal verdict on "Jack and the Beanstalk," which Mr. Harry Joseph is presenting with Miss Lena Stanton's Company twice daily. The conventional incidents of the old fairy story are interwoven with much fun and frolic and catchy music. The play is divided into nine scenes, of which the opening one of a village hiring fair makes a good impression with its well-organised farm. Mrs. Wiggs' farm is an other excellent production, and the growth of the Beanstalk hereon leads up to the exterior of the Giants' castle. A moonlight scene, with charmings effects, deserves honourable mention, and the closing scene of the Palace of Delight is a fine piece of stagecraft.

The company itself is a strong one, and has evidently been selected much care. Jack is played by Miss Lena Ashwell (an established local favourite), and her fine presence, strong acting, and charming singing have still more advanced her reputation. Her song, "The Ship That's Bound for Blighty," caught on at once. Miss Hilda Maas as the Princess Jill, and Miss Lulu Camplin as her brother, the Prince Sparkle, contribute largely to the success by their solos, duets, dancing and vivacious acting. Mr. Harry Joseph makes a great hit as the Widow Wiggs. As a female impersonator Mr. Joseph extracts every ounce of fun from his part without any approach to vulgarity. There is not a dry moment when he is on the stage. Mr. Arthur Collins as Lemco, the demon butcher, Mr. Fred Halley as Baron Bluff, and Mr. Charles Charlton as the Giant, and Messrs. Race and Devine as the Giants' twins are all good in their respective parts. Bonnie Betty and Wee Toss are two diminutive "semall Scotches," who are excellent dancers, and cause much amusement by their racy Scotch sayings in the broadest vernacular. The Three Colquhouns are a clever troup of speciality artistes, and the Electric Troup of Dancers and the Sisters Romney all contribute to the gaiety of the scene. The whole show goes with a swing, and will undoubtedly be popular wherever it goes.

"RED RIDING HOOD," AT EDINBURGH.

The pantomime "Red Riding Hood," produced under the direction of Mr. Geo. T. Minshull, assisted by Mr. Jack Raymond, at the Theatre Royal, Edinburgh, on Wednesday, Dec. 20, won immediate recognition from a crowded house as one of the brightest and best of the annual spectacles given by the management of Messrs. Howard and Wyndham. The familiar story has been handled by Mr. Frank Dix so as to introduce Boy Blue, Miss Muffet, Old Mother Hubbard, and Little Bo Peep without interfering to any great extent with the thread of the narrative. The scenery, designed and painted by Mr. Stanley Shuter and Mr. Stafford Hall, is always harmonious and tasteful, especially striking sets being seen in Scene 4, The Glade, with forty mellow tones changing to a wintry aspect, and scene 6, Spiderland, which touches a high standard of the painter's art. The piece is full of humour, admirably brought out by a skilled company, and many taking songs impart a never-failing attractiveness.

Miss Marie Brayman, as Boy Blue, is a very prepossessing actress, who displays fine vocal proficiency. Her acting is graceful, finished, and vigorous throughout, and she makes an undoubted success by her fine rendering of "Take Me Back to Dear Old Blighty," "It's a Long, Long Way to My Home in Kentucky," and a patriotic number, "There's No Land Like the Old Land," written by a local composer, Mr. Robert MacLead. Miss Blanche Pearl is a very charming Miss Muffet, showing a refined style, alike as actress, vocalist and dancer. An out-standing performance is given by Miss Maudie Francis as Little Red Rinding Hood. The young actress was always in the picture, whether humorous or pathetic, and her interpretation of the song, "The Broken Doll," was a gem of dramatic expression, which gained her repeated recalls. Miss Belle Mora had few opportunities as Little Bobeep, her most successful appearance being in the first act of the second part, in which she sang "Yaaka Hala, Hickey Dula," with humour, and performed a grotesque dance. The popular comedians Arthur Anarto as Old Mother Hubbard, and Lawrence Anarto as the wicked Squire kept the fun going with unflagging spirit. Mr. Arthur Anarto's duet with Miss Brayman, "On the Day That Peace is Declared," containing various local allusions was one of the hits of the evening. Mr. Billy Walters, an excellent Scottish comedian, was exceedingly droll as Simple Tommy Shaw, and proved himself not only to be a capital dancer, but an expert player upon the bagpipes. It only remains to say that Mr. Ernest Selig was a clever animal actor as the dog, Snatcher; Miss Chrystabel Conway, a winsome Fairy Queena Mr. Charles Armand a weird wolf, and the dainty Danes, accomplished dancers, while the Russell Troupe, and Tiller's Eight Little Sunbeams gave effective support in the ensemble dances. A special feature of the pantomime is the "Giant Electric Chicken," in which ingenious use is made of electric light effects in a dart framework scene. The incidental music composed and arranged by Mr. J. H. Wilson, and Mr. E. J. Rogers is fresh and tuneful.

"BABES IN THE WOOD" AT MANCHESTER.

The management of the New Queen's Theatre, Manchester, staged its first pantomime on Saturday, the 23rd. The subject selected is the time-honoured story of "The Babes in the Wood," specially written for this theatre by R. C. Oldham, who has produced entertaining variations of the theme, as is his wont. There are few stages so well adapted to the spacious presentment of pantomime as this, and ample advantage has been taken of the fact. Nine scenes are employed, on which the brush of Mr. D. G. Hall has been used to admirable effect, special mention being well earned by The Village of Wye, The Fairy Wood, The Rustic Bridge, and The Palace of Chess, all beautiful examples of stage art. The story is developed along distinctly humorous lines, and there is no lack of entertainment.

The principal comedian of the cast is Mr. W. H. (Pip) Powell, who plays the part of Baroness Stonehenge with his usual light and comic gusto, scoring all along the line, dancing well, and making hit after hit with a number of good songs, of which "Tommy Tucker" is deserving of special note. Miss Beatrice Allen is quite the right figure for principal boy, and as Ronald, the Baron's steward, she gets through her business with considerable dash and apparent personal enjoyment, incidentally making a great success of her chief song, "Yaka Hula." Miss Lennie Hill as Letty, the principal girl, makes an admirable companion to Ronald, and is entirely successful in her songs, "Tennessee" and "I want to be somebody's baby." Mr. Bert Beswick's Baron Stonchenge is vigorously funny, and he makes good play with the audience in his song, "Lancashire"; there is great fun in the doings of the two robbers, Messrs. W. T. Thompson and Cecil Rutland, whose comic duel in the wood is one of the outstanding features of the pantomime; and another notable contributor to the merriment is Mr. Frank Haytor as Lynx, a detective, whose function is to "wait and see." The last-named, along with Miss Winnie Haytor, figures in a speciality dance accompaniment to a good song, "Dixie."

Much praise is due to Little La Coupe and Miss Dora Sinclair for their charming impersonation of the Babes, of whom the first-named contributes a clever dance, which brought her great applause. Mr. Fred J. Buxton as Demon Knime, and Miss Dorothy Myrtle as Fairy Sunbeam, also did excellently in the sphere of the supernatural. The beautiful ballets, groupings, processions, and children's entertainments have been arranged by Mme. Louie, and the pantomime has been produced under the stage direction of Mr. Henry Turner, and the immediate supervisios of Mr. John Hart.

ÆOLIAN HALL.

Mention of a "diseuse" from across the Channel sends one's thoughts travelling to Yvette Guilbert. But Mlle. Raymonde Collignon, who joined forces with "Dacia," a dancer from the West Indies, in giving a recital at Æolian Hall, is not at all another Yvette, or even an imitation of her. Indeed, Mlle. Collignon is like nobody but herself. She has the face of a Madonna and the eyes of a child (she is little more), and looks as fragile and delicate in her quaint crinoline gowns as a bit of biscuit china. Her voice, like herself, is small, but it is pure and true, and in her singing of old French songs of the people, with the help of simple, natural gesture, she can make it express what she will. The tones and half-tones of tenderness, of pathos, as in "J'ai fait faire un beau bouquet" and "Mon mari est bien malade"; of comedy, and of naïveté touched with a spice of the gamin, as in "La fille indécise" and "La falira dondaine," obey her lightest touch.

The gift of expression belongs also to "Dacia," besides youth and no small measure of beauty of face and form. Her inspiration is drawn from the East. She showed her most original work in "A Persian Serenade" (to music by Glière and Rimsky-Korsakoff), in which, in the character of a dancer serenaded by a lover, she mimed effectively and danced with uncommon grace; while Mr. Constantin Stroesco sang the song "off." The grotesque makes its appeal to her. The weird "Incantation" was cleverly done. Altogether "Dacia" is a dancer of high accomplishment.

A BERNHARDT CASE RECALLED.

The appearance of Mr. Sylvain Mayer, K.C., in an action in the Nisi Prius Court, at the Liverpool Assizes recently, says the "Liverpool Courier," recalled one of the greatest theatrical lawsuits which has ever been heard in this country. It came on at the Liverpool Assizes some 35 years ago, when Mr. Mayer's father was the plaintiff in an action claiming damages against Mme. Sarah Bernhardt for breach of contract. The great tragedienne had been engaged by Mr. Mayer to appear at the Blackpool Winter Gardens. When she saw the huge building in which she had to play her nerve, it was said, failed her, and she declined to fulfil her engagement.

Eventually "The Divine Sarah" had to pay a substantial sum in damages.

"ALICE IN WONDERLAND."

Revived at the Savoy Theatre, Dec. 26.

Alices may come and Alices may go, but "Alice" is with us for keeps. This sounds like a conundrum. It isn't. It only means that one more of the long line of impersonators of "dear Lewis Carroll's" heroine having grown beyond the wonderland age, and the children's classic being absolutely indispensable to this young generation as to those of yesterday and the day before, "Stedman's" have had to cast their eyes round for another Alice of the identical imperishable pattern. They have found one in little Miss Vera Hamilton, who obviously was marked out in her cradle days to play the part, and has been growing up to it ever since. Her shape is right; her face is right; her manner, affable but distinctly discouraging of undue familiarity, frank yet daintily formal, is the very sign and seal of all well-brought-up Alices of the Royal line. She acts with completest ease, has a sweet little voice of her own to sing with, and long curls that "bob" when she dances. What more can be asked of an Alice? Nothing, surely! So little Vera stepped through the Looking-glass on Boxing Day straight into public favour, and there no doubt will remain for as long as she can conveniently wear short frocks and strap shoes.

Many old favourites are again in the cast. "Wonderland" would be almost unthinkable now without Mr. Franklin Vernon's seven seasons old Hatter, a perambulating epitome of Bedlamite eccentricities, gloriously, hilariously mad, every inch of him. Mr. James Harcourt is again laughably lachrymose as the Mock Turtle in the first part, and uproariously comic as the Tweedledum half of the illustrious pair of inseparables in the second. He finds a worthy twin in Mr. Harry Hearne's Tweedledee, and together the two move juveniles and grown-ups alike to mirth unmeasured. Mr. Hearne also figures as the Gryphon, whose sentiments smack of the up-to-date benevolent neutral. "Bless you, they don't really execute nobody!" he declares. It will be Gryphon's turn to send a Peace Note next. Other cleverly played doubled parts are Miss Nan Gray's Majesty of Hearts and White Queen; Mr. Charles Hersee's Caterpillar (a regular wriggler!), and Red King; Miss Amy Fauchette's Duchess and Red Queen; and Mr. Stephen Russell's Walrus and King of Hearts; while Mr. Robert Macnamara has to his credit the three rôles of Carpenter, Executioner, and Humpty Dumpty. The sprightly Cook of Miss Norah Doran is a humorous bit of work. As to the younger members of the cast—all of whom, Miss Vera Hamilton included, owe their professional training to Stedman's—the cuddlesome Cheshire Cat of Miss Anita Hayman, the Dormouse with the engaging squeak of Miss Toto Defeo, the White Rabbit of Miss Phyllis Griffiths, and the March Hare of Miss Sheila Tennison, are all capital performances that could not be bettered. And Miss Irene Ireland's First Fairy is as delightful to the eye as the singing of little Vera Desmond, the daintiest Snowdrop that ever bloomed, is to the ear.

The production, again under the direction of Mr. Archibald H. Griffiths, is even more beautiful this year than before. There is a new "Under the Sea where Oysters dwell" scene, (Mr. James Hicks), of quite entrancing loveliness, where delightful ballets are danced by baby oysters and mussels and animated sprigs of pink coral against a background of giant anemones and gorgeous marine plants of all kinds, and spiney shells and weird water monsters. Clever little Miss Vera Clark, who bids fair to become a second Genée, is again the most fairy-like Oyster Queen imaginable. Another little dancer who makes her mark is Miss Joyce Pettit, the leader of the dainty quartettes of Jesters and Lobsters. All through the performance the dancing is on a very high level of excellence, and the various ballets, arranged by Mlle. Lilian Leoffeler, of fairies, cards, chessmen, birds and beasts are among its most attractive features

PASSING OF THE STREET MUSICIAN.

The street organ has been wiped out of existence the last year or so, not because of lack of hands to turn the handle, but because the response, in coppers, on the part of the public fell off to such an extent as to make the calling unprofitable. The Saturday cornet player—how these men passed the rest of the week is a mystery!—disappeared also about the same time. A cornet, when played by a stalwart young man, attracted attention, and the recruiting officers and police paid such marked attention to these musicians that they have also vanished from the thoroughfares. The cornets were hired in the same way as the organs—two shillings being the fee for the use of one for the day; and this outlay was always a profitable one.

The gentleman residing at Saffron Hill who instructed organ-grinders, new to the game, on the way they should go has also left us. Anyone can turn the handle of an organ, but it needs an expert to decide which airs are suitable in different localities, which districts are "open" or "closed" to organs, and much other valuable information. All this and a lot more besides could be had for the not exorbitant fee of 3d. The pledgable value of a cornet is 2s. No matter how the instrument varied, this was the amount that the pawnbroking fraternity advanced.

HANLEY.

ROYAL.—P., Hanley Theatres, Ltd.; M. D., Mr. Chas. G. Elphinstone; M., Mr. Frank Powis.—The pantomime "Jack and the Beanstalk" was produced on Boxing Day. Mr. Elphinstone has arranged, as last year, with Mr. Leon Salberg for a season. The principals are Mabel Costello, Monica Ellestree, Dora Frank Harvey, May Edney, May Shill, Tom Nelson, Charles Resti, Jack Sennol, R. F. Symons, Will Cotterill, France and Francis, and Lottie Stone's Troupe of Dancers. The pantomime was produced by William Holland, under the direction of Coffyn Baxter.

GRAND.—P., Hanley Theatres, Ltd.; M. D., Mr. Chas. G. Elphinstone; M., Mr. F. Dudman Bromwich.—The holiday programme is headed by the Ten Tommies, wounded soldier entertainers, in a novelty entitled "Sing! Boys, Sing!" Merriman and Fox introduce a new phase of ragtime. Also appearing are Willie Sciltini and Charles, acrobatic roller skate dancers in mid-air; Ernest Krake and company, in "The Electric Car Conductor"; Jean Schwiller, 'cellist, and company, including Miss Julie Dolaro in "The Dream Picture," and Anna Hana, entertainer.

Boors, The Chemists, 24 and 26, Piccadilly.

NEW PLAYS OF THE MONTH.

OCTOBER.

LONDON.

"Mother Machree," romantic play, in a prologue and three acts, produced by Leonard Mortimer; Elephant and Castle, Oct. 2.

"The Clock Goes Round," comedy, in four acts, by Harold Brighouse; Globe, Oct. 4.

"A Lesson in Love," play, by A. E. J. Whitbread; Park Hall, Hanwell, Oct. 4.

"Her Marriage Lines," play, by Francis Daniel and Cissie Bellamy; Victoria, Walthamstow, Oct. 9.

"Just a Little Pair of Shoes," drama, in nine scenes, by Mrs. F. G. Kimberley; Elephant and Castle, Oct. 9.

"The Brass Door Knob," dramatic episode, in one act, by Matthew Boulton; Alexandra, Stoke Newington, Oct. 9.

"The Sin of Murray Lorrimer," M.D.," drama, in two acts, by Isabel Castleton; Balham Assembly Rooms, Oct. 17.

"Home on Leave," comedy, in three acts, by Edward Knoblock; Royalty, Oct. 18.

"Lucky Jim," farcical comedy, in three acts, by Henry Seton; St. James's, Oct. 19.

"The Confession," drama, in six scenes, by Frederick H. N. Bowman; Elephant and Castle, Oct. 23.

"The Hero and the Nymph" ("Vikramorvasie"), Indian play, by Kalidasa, adapted by K. N. das Gupta; Grafton Galleries, Oct. 27.

"Extra Special," revue, in eight scenes, book and lyrics by F. Firth Shepherd, music composed and arranged by Harry Colman; Kingsway, Oct. 28.

"The Girl Who Took the Risk," comedy-drama, by Norman H. Lee; Elephant and Castle, Oct. 30.

"Magnificent Mac," comedy, in three acts, by J. Oliver Twiss; County, Kingston, Oct. 30.

"The Heart of a Shop Girl," drama, by Mr. and Mrs. Lodge Percy; Royal, Stratford, Oct. 30.

PROVINCES.

"A Run for His Money," play, in three acts, by Rudolf Besier; Theatre Royal, Nottingham, Oct. 2.

"Congratulations," one-act play, by Radcliffe Marsin; Gaiety, Manchester, Oct. 2.

"Sonnie," playlet, by A. Patrick Wilson; Royal, Glasgow, Oct. 2.

"The Sweeps of '98," historical comedy, by John Masefield; Repertory, Birmingham, Oct. 7.

"The God of Quiet," lyrical drama, by John Drinkwater; Repertory, Birmingham, Oct. 7.

"The Inca of Perusalem," an almost historical comedietta, by a member of the Royal Society of Literature; Repertory, Birmingham, Oct. 7.

"Ruth, Convict 22," drama, by E. Hill Mitchelson; Royal, Middlesbrough, Oct. 9.

"Disraeli," episode in the life of Benjamin Disraeli, by Judge Parry; Gaiety, Manchester, Oct. 9.

"His Heritage," one act play, by W. P. Drury; Repertory, Plymouth, Oct. 11.

"Mrs. Pomeroy's Reputation," comedy, in three acts, by Horace Annesley Vachell; Royal, Bradford, Oct. 13.

"Bed Rock," comedy, in three acts, by Eden Phillpotts and Basil Macdonald Hastings; Gaiety, Manchester, Oct. 16.

"Dying to Live," farce, of Lancashire life, by Mary Stafford Smith, from the story by Leslie Vyner; Theatre Royal, Brighton, Oct. 16.

"The Newsboy's Dream," musical fantasia, written by Edmund Page; King's, Edinburgh, Oct. 21.

"The Misfortune of Being Clever," Russian comedy, by Alexander Sergeyevitch Griboyedof; Repertory, Birmingham, Oct. 21.

"Temptations of a Lonely Wife," domestic play, in seven scenes, by Dennis Clyde and Annette Howard; Olympia, West Bromwich, Oct. 23.

"Nic," comedy, in three acts, by William Boyle; Abbey, Dublin, Oct. 25.

"The First Distiller," by Leo Tolstoy, translated by Louise and Aylmer Maude; Birmingham Repertory Theatre, Oct. 26.

"A Merry Death," by Nicholas Evreinov, translated by C. E. Bechhofer; Birmingham Repertory, Oct. 26.

"Gentlemen," Napoleonic comedy, in one act, by Cecil Ferard Armstrong; Pier, Eastbourne, Oct. 26.

"Jim Jam Jim," farcical sketch, by Fred Moule; Regent, Great Yarmouth, Oct. 26.

"The Spring Song," piece, in three acts, adapted by Sydney Blow and Douglas Hoare from Henri Keroul and Albert Barré's "Le Chopin"; Royal, Brighton, Oct. 30.

"Her Forbidden Sacrifice," drama, in two acts, by Walter Saltoun; Grand, Halifax, Oct. 30.

REVIVALS.

"Mr. Wu," Strand, Oct. 14.

"Samson and Delilah," Saint-Saëns' opera; Aldwych (Beecham Opera Season), Oct. 14.

"Faust," Gounod's opera; Aldwych (Beecham Opera Season), Oct. 16.

"Tristan and Isolde," Wagner's music-drama; Aldwych (Beecham Opera Season), Oct. 18.

"Peg o' My Heart"; Globe, Oct. 18.

"La Boheme," Puccini's opera; Aldwych (Beecham Opera Season), Oct. 20.

"The Magic Flute," Mozart's opera; Aldwych (Beecham Opera Season), Oct. 19.

"Samples"; Comedy, Oct. 24.

"Il Seraglio," Mozart's opera; Aldwych (Beecham Opera Season), Oct. 25.

"Monte Cristo"; Lyceum, Oct. 30.

NOVEMBER.

LONDON.

"Buxell," "farcical adventure," in three acts, by Rudolf Besier; Strand, Nov. 7.

"A Quoi Revent les Jeunes Filles," comedy, in two acts and four tableaux, by Alfred de Musset; Aldwych (The French Players), Nov. 12.

"Heaven at the Helm," drama, by Eva Elwes; Elephant and Castle, Nov. 13.

"A Woman's Heart," drama, in four acts, by Ben Landeck; Theatre Royal, Stratford (first in London), Nov. 13.

"Postal Orders," comedy, in one act, by Roland Pertwee; Haymarket, Nov. 15.

"The Widow's Might," comedy, in three acts, by Leonard Huskinson and Christopher Sandeman; Haymarket, Nov. 15.

"Her Favourite Son," drama, by Ruth Ellwood; Elephant and Castle, Nov. 20.

"A Pierrot's Christmas," wordless play, by Ferdinand Beissier; Apollo, Nov. 21.

"Poached Eggs and Pearls," canteen play, in two scenes, by Gertrude Jennings; Apollo, Nov. 21.

"Houp La," comedy with music, in two acts and five scenes, by Fred Thompson and Hugh E. Wright, music by Nat D. Ayer and Howard Talbot, lyrics by Hugh E. Wright and Percy Greenbank; St. Martin's, Nov. 23.

"The Heart of a Shop Girl," drama, in four acts and nine scenes, presented by Mr. and Mrs. Lodge Percy; Brixton Theatre, Nov. 27.

"The Vicar's Wife," drama, in four acts, produced for the first time in London district at the Dalston Theatre, Nov. 27.

PROVINCES.

"The Best Policy," comedy, in three acts, by C. A. Castell; Gaiety, Manchester, Nov. 6.

"Ashamed of the Man She Married," drama, by E. Hill-Mitchelson; Royal, Middlesbrough, Nov. 6.

"The Farmer's Wife," comedy, in three acts, by Eden Phillpotts; Repertory, Birmingham, Nov. 11.

"How's Yer Father; or, Any Complaints," revue, written, arranged, pinched and produced by Leslie Henson; Garrison Theatre, Park Hall Camp, Oswestry, Nov. 12.

"Partition," political skit, in one act, by D. C. Maher; Abbey Theatre, Dublin, Nov. 15.

"The Ferriport Election," play, in four acts, by Frank G. Layton; Gaiety, Manchester, Nov. 20.

"Back Home in Tennessee," melodrama, in eleven scenes, by Mrs. F. G. Kimberley; Junction, Manchester, Nov. 20.

"Young England," a light opera, in three acts, by Basil Hood, music by G. H. Clutsam and Hubert Bath; Prince of Wales' Theatre, Birmingham, Nov. 20.

"The Muddler," play, in four acts, by Arthur M. Dale; Theatre Royal, Brighton, Nov. 20.

"The House on the Cliff," sketch, by Bert and Blanche Rhodes; Opera House, Tunbridge Wells, Nov. 27.

REVIVALS.

"Tales of Hoffmann," Aldwych (Beecham Opera Season), Nov. 4.

The Sorcerer," Gilbert and Sullivan opera; Kennington, Nov. 30.

"Aida," Verdi's opera, Aldwych (Beecham Opera Season), Nov. 22.

THE GUILDHALL SCHOOL OF MUSIC AND ELOCUTION.

From the earliest days of its existence, the Guildhall School of Music has taken an active interest in the study of dramatic art, and full advantage has been taken of its properly equipped theatre, elaborate stage appliances, and facilities for scenic display. Many actors and actresses of distinction have shaped the destinies of the students of an ever-fascinating art. It was, therefore, natural that upon the formation of an Examinations Board in the summer of 1910, special attention should be given to the compilation of a syllabus for elocution, in which the grades offered to candidates varied from "Elementary" to the Associateship and Licentiateship of the school. There is every reason to believe that in taking this action the Examinations Board were the first great musical institution or board of the kind in this country to recognise the importance of the elocutionary art in its connection with examinations, and its right to be placed on the same level as singing or any of the other branches of music which, until then, were the usual channels through which the coveted diploma might be gained.

As long ago as 1896 there had been an endeavour to afford elocution students the opportunity of entering for an Associateship Diploma, and a fair number of young and earnest students and others took advantage of it, but there had not been the same technical skill engaged in framing the syllabus that was bestowed by the professors (themselves examiners and actors of distinction) who were appointed to take charge of the matter in 1910.

The example set by one great teaching centre could not long remain its monopoly, and it is a source of gratification to the Guildhall School of Music that the "Academical Crown," if we may use the expression, has now been set upon its labours by the recognition accorded the art of elocution announced in "The Era" of Nov. 8 last.

The Guildhall School of Music examination for the Licentiateship and Associateship in Elocution is conducted by actors and examiners whose names are household words. Kate Rorke, Bassett Roe, and Cairns James possess reputations that stand for beauty of diction, eloquence of expression, and intimate knowledge of the actor's art.

Miss Rorke owes her first "great" engagement to Sir Charles Wyndham, but before she was 17 years old she had offers to play "lead" from Hare, Clayton, and Dion Boucicault. Her contract with Wyndham lasted five years. Afterwards she created the part of Sophia and many other famous rôles in "The Profligate," "A Pair of Spectacles," and "Lady Bountiful," and played in many famous revivals.

Mr. Bassett Roe's quite recent triumphs as Burleigh in "Drake" and Dr. Rylott in "The Speckled Band" are but a continuance of a fine series of notable performances ranging from the days of Creswick and Barry Sullivan to Tree and the modern American drama.

Mr. Cairns James brings a different and certainly not less valuable kind of experience into the Guildhall School of Music. For many years he was associated with the Savoy operas under D'Oyly Carte, and with Greet, Sedger, the Gattis, and the late George Edwardes. He has probably had more to do with these famous managers and their theatres than any living producer, and his experience is now proving of great value to Sir Thos. Beecham in the remarkable productions of new operas.

Under the supervision of experts such as these it is certain that the G.S.M. Diplomas will not fail to maintain the cachet and distinction that always attaches to those who have also the advantage of having been "first in the field."

40 H.P. Zarmo has been specially engaged all April, Parish's Circus, Madrid.

A copy of "The Era" will be forwarded to any address in the United Kingdom for Twopence Halfpenny.

BOOKS RECEIVED.

"The Path of the Modern Russian Stage and Other Essays," by Alexander Bakshy. Price 7s. 6d. net. Published by Cecil Palmer and Hayward.

"Carnegie Endowment for International Peace" Year-Book, 1916. Published at Washington, D.C.

"Soldier and Dramatist," being the Letters of Harold Chapin, with an Introduction by Sidney Dark. Price 5s. net. Published by John Lane.

"The Misleading Lady," by Charles W. Goddard and Paul Dickey. Price 1s. net. Published by Duckworth and Co.

Stuart's Railway Fare Book, 1916-7 edition. Price 6d. Published by C. Douglas Stuart.

"Dreams: What They Are and What They Mean." Price 1s. net. Published by J. W. Wickwar.

"Woman On Her Own," and other plays, by Brieux. Price 5s. net. Published by Herbert Jenkins, Ltd.

"Songs in Sunshine and Shadow," by Marshall Roberts. Price 3s. 6d. net. Published by Arthur L. Humphreys.

"The Rubaiyat of an Actor," by Hugh E. Wright. Price 2s. 6d. net. Published by Arthur L. Humphreys.

"Plays of the Natural and the Supernatural," by Theodore Dreiser. Price 6s. net. Published by John Lane and Co.

"An Outline of Theosophy," by C. W. Leadbeater. Published by the Theosophical Publishing Society.

"Plays," by Gwen John. Price 5s. net. Published by Duckworth and Co.

"Ever Heard This?" By F. W. Chambers. Price 1s. net. Published by Methuen.

"Musical America." Special Fall issue. Price 25 cents. "Shakespeare and Precious Stones," by George Frederick Kunz. Price 6s. net. Published by The Lippincott Co.

"Winter's Pie." Price 1s. Published by "The Sphere and Tatler," Ltd.

"Ragamuffins." Sixty-five drawings by G. L. Stampa, with an introductory note by A. E. Johnson. Price 2s. 6d. net. Published by Duckworth and Co.

"The Windsor Magazine" for November. Price 6d. net. Published by Ward, Lock and Co.

"Holly Leaves." Christmas number of the "Illustrated Sporting and Dramatic News." Price 1s. Published by "The Sporting and Dramatic News."

"The Prize," 1916. Price, 1s. 6d. net. Published by Wells Gardner, Darton and Co., Ltd.

"Chatterbox Newsbox." Price, 1s. Published by Wells Gardner, Darton & Co., Ltd.

"Chatterbox," 1916. Price, 3s. net. Published by Wells Gardner, Darton & Co., Ltd.

"Merry Marinera." Humorous naval sketches, by Lieut. E. G. O. Beurtler, R.N.V.R. Price, 1s. net. Published by The United Newspapers, Ltd.

"Charles Frohman—Manager and Man," by Isaac F. Marcosson and Daniel Frohman. Price 12s. 6d. net. Published by John Lane.

The "Lady's Pictorial," Christmas number. Price 1s. Published by the Lady's Pictorial and Sporting and Dramatic Co., Ltd.

"Sword or Surplice?" by Matthew Boulton. Price 6d. net. Published by Arthur H. Stockwell.

"The Man and the Moment." By Elinor Glyn. Price 2s. net. Published by Duckworth and Co.

"Splinters." By Lawson Wood. Price 1s. net. Published by Duckworth and Co.

"Rippling Rhymes," by Walt Mason. Price 2s. 6d. net. Published by Duckworth and Co.

"The Treatment of Armenians in the Ottoman Empire," with a preface by Viscount Bryce. Price 3s. net. Published by Hodder and Stoughton.

"The Amusement of the People," by H. B. Irving. Price 6d. net. Published by Arthur L. Humphreys.

"The Farmer's Wife," by Eden Phillpotts. Price 2s. 6d. Published by Duckworth and Co.

The "Windsor Magazine," Christmas Number. Price 1s. net. Published by Ward, Lock and Co., Ltd.

"Britain Transformed." New Energies illustrated. Price 6d. net. Published by T. Fisher Unwin.

MUSIC RECEIVED.

Two-part songs (the Choral Series), Nos. 26 and 102. Price 6d. net each copy. Six Standard English Songs, arranged by Ernest Newton. "Speed the Plough." Words by C. Fox Smith. Music by Easthope Martin. "There's a Whisper in the Air." Words by Nancie B. Marsland. Music by May H. Brahe. "Wayfarer's Night Song." Words by Helen Taylor. Music by Easthope Martin. "My Own Fireside." Words by Edward Lockton. Music by Gerald Kahn. "The Land of Happy Hearts." Words by D. Eardley-Wilmot. Music by Arthur Meale. "At the End of the Lane." Words by Percy Lindson. Music by Lois Barker. "The Watch Below." Words by Guy Eden. Music by Herbert Graham. "The Victoria Cross." Words by A. Coleman Hicks. Music by Jacques Bruske. "Look up from the Darkness." Words by Edward Lockton. Music by Adeline de Lara. All published at 2s. net by Enoch and Sons.

"I am more useful entertaining Tommies than I should be in the Army," declared Joseph Edward Whymper, a single man, aged 41, of East Molesey, in support of his appeal to the Surrey Appeal Tribunal. He stated that, while engaged as stage manager and principal comedian he gave up four hours a day to entertaining soldiers. At the beginning of the war he presented himself for enlistment, and, being told he would not be wanted, he joined the special constabulary. He threw up all his stage contracts, and devoted twelve hours a day to police work, rising to the rank of sub-inspector of the Molesey section. After twelve months' police work his health broke down; he suffered from bronchitis and asthma. Not only in health did he suffer, but in pocket as well, and his savings becoming exhausted he had to go on tour again. He was now working under a contract, and as he was a principal of the company some thirty people would be thrown out of employment if he were called upon to join the colours at once. He had been passed for Class B 1. The appeal was dismissed.

Miss Helen May is busy producing her own ballet, "The Captive," with which she hopes to dance in at the Coliseum early in 1917.

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OLDHAM.—Waterloo Hotel, Union-street, minutes from all theatres and 5 minutes Mumps and Clegg-street Station. Five bedrooms, two private sitting rooms. Proprietor, A. C. GARDNER, late Shakespeare Hotel. Other good addresses: 31, Waterloo-street; 7, Woodstock-street; 3, 17, 19, 21, Retro-street; 58, 60, Wellington-street.

ROTHERHAM.—MRS. CLEMENTS (late St. Ann's-road), 163, Eastwood-lane.

SCARBOROUGH.—MRS. HARRISON, 33, Cambridge-street.

SOUTHPORT.—MRS. GADSBY, Marine House, 79A, London-street.

SUNDERLAND.—MRS. HOWELL, 35, Blandford-street. One sitting combined, two bedrooms; few minutes' from Empire, Palace, King's Theatre. Well recommended.

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December 13, 1916.

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ROBERT D. WHYTE,
Rothesay, 20th Dec., 1916. Town Clerk.

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These calls are communicated by the management for the convenience of Artistes without prejudice.

CALLS FOR MONDAY, JAN. 1, 1917.

No Deputies will be accepted at Rehearsals. Any Artistes absenting themselves will be liable to have their contracts cancelled.

THE LONDON HIPPODROME.
Rehearsal at 11 a.m. for "Flying Colours."

EMPIRE, FINSBURY PARK.
Rehearsal at 1 p.m. for:—
Company as booked.

EMPIRE, NEW CROSS.
Rehearsal at 1 p.m. for:—
May Hopkins, Les Bastions, Dora Lyric.

EMPIRE, STRATFORD.
Rehearsal at 1 p.m. for:—
Georgetti's, James Fletcher, Will Van Allen.

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Company as booked.

EMPIRE, CARDIFF.
Rehearsal at 11 a.m. for:—
Fred Poplar, Westwoods. Schreck and Percival, Four Kasracs, Nevotti, Nellie Wigley.

EMPIRE, SWANSEA.
Rehearsal at 12 noon for:—
The Mongadors, S. W. Wyndham.

EMPIRE, NEWPORT.
Rehearsal at 1 p.m. for:—
Ena Dayne, Harry Bedford.

PANOPTICON, CARDIFF.
Picture entertainments.

OLYMPIA, CARDIFF.
Rehearsal at 12 noon for:—
Syd Sydney, Kitty Corri, Daisy Ray.

EMPIRE, NOTTINGHAM.
Rehearsal at 1 p.m. for:—
Company as booked.

EMPIRE, GLASGOW.
Rehearsal at 11 a.m. for:—
Company as booked.

GRAND, GLASGOW.
COLISEUM, GLASGOW.
Rehearsal at 1 p.m. for:—
Company as booked.

EMPIRE PALACE, BIRMINGHAM.
Rehearsal at 1 p.m. for:—
Stella Stahl, Albert Trio, Maximillian, Paul Gordon, Jack Lorimer.

GRAND, BIRMINGHAM.
Rehearsal at 1 p.m. for:—
Pasquali Bros., Five Whiteleys, Ford and Truly, Finlay Dunn, Haley's Juveniles, Pierce and Rosslyn.

NEW PALACE, SUMMERHILL, BIRMINGHAM.
Rehearsal at 12 noon for:—
The Mantons, Harry Collins, Harold Baker.

EMPIRE PALACE, LIVERPOOL.
Rehearsal at 1 p.m. for:—
Company as Booked.

OLYMPIA, LIVERPOOL.
Rehearsal at 11 a.m. for:—
Company as booked.

EMPIRE PALACE, LEEDS.
Rehearsal at 1 p.m. for:—
Talbert O'Farrell, Irene May, Ben Albert.

PALACE THEATRE, HULL.
Rehearsal at 1 a.m. for:—
George Logan, Arthur Haynes, Four Royal Scots.

EMPIRE PALACE, SHEFFIELD.
Rehearsal at 10 a.m. for:—
Shawlene, Zellini, Gus Harris.

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Rehearsal at 12 noon for:—
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Rehearsal at 1 p.m. for:—
Beryl Clifford, "Scotch and Cockney."

EMPIRE, WEST HARTLEPOOL.
Rehearsal at 1 p.m. for:—
James Garnett, Wilson and Ernie, "Nights of Gladness."

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Company as booked.

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Rehearsal at 1 p.m. for:—
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Scenery and Properties must be fire-proofed to approval of Local Authorities.

Applications for Engagements by Artistes or their Agents must be addressed to Head Office. State salaries required for (*a*) West End, (*b*) Suburban, (*c*) Large, and (*d*) Small Provincial Halls. A list of existing engagements must be enclosed. Artistes are requested to accredit only one Agent at the same time and to notify the Company immediately of any change of Agents.

Silence a polite negative.

Artistes desirous of submitting their Acts at private auditions should communicate with Head Office.

Matinées are held every Wednesday at the **Empire Theatre, South Shields,** at which new acts may be presented. Applications should be made to the Manager at the Theatre.

Engagements of Artistes are subject to cancellation if the following requirements are not observed:—

(1) Matter for bills and programmes, blocks, specimens of pictorials (if any) and a list of engagements with (*a*) in the case of singers, copies of the songs and patter, (*b*) in the case of sketch proprietors copies of the scripts as licensed and copies of the Lord Chamberlain's Licence, must be sent to Head Office three weeks at least before opening.

(2) Artistes must attend rehearsals, no deputies being accepted.

(3) **Press Matter and Photos.** Star Artistes, Feature, and Speciality Acts are requested to furnish the Press Publicity Department (Representative, Mr. Alfred Davies) with any interesting matter pertaining to their turn, with latest photos (non-copyright), for newspaper reproduction, three weeks before opening.

Important Notice to Artistes and Agents. When an Artiste or Act having previously played on the Moss' Empire Tour, is re-engaged for further dates, the contracts will be sent to the Agent who negotiated the last engagement, unless notice has been received from the Artiste that this is not desired.

Contracts and Orders. No contracts or orders for services or goods will be recognised unless upon an Official Form issued from Head Office and signed by the **Managing Director** or **Business Manager,** and the Company concerned may refuse payment for all services rendered or goods supplied except in accordance with this notice.

Invoices must be sent to the Theatre or Department to which goods are supplied, but monthly statements must be sent to Head Office.

The Company on whose behalf Contracts or Orders are signed is solely responsible for payment.

The Company will not hold itself responsible for loss or damage to Manuscripts, Songs, etc., submitted or sent to it for any purpose.

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MISS LILLIE LANGTRY.
GRAND THEATRE, PLYMOUTH.
Until further notice.

MISS DAISY JAMES,
Everybody's Favourite.
Dec. 26, SHOREDITCH and POPLAR.
Jan. 1, HOLBORN EMPIRE.
Coms., 65, Sudbourne-rd., Brixton-hill, S.W.
'Phone, 2115 Brixton.

New Production, "What a Change," by Fred Rome. Special Scenery and Effects, by Francis H. Bull.

JOE ELVIN
This week, ILFORD and POPLAR.

MR. BRANSBY WILLIAMS.
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Business Manager, Ernest Edelsten.

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Song and Story at the Piano.
This week, SOUTHAMPTON.
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FRED BARNES,
the Famous Light Comedy Star.
Booked on Starring Engagements until 1924.
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ERNEST HASTINGS,
in his
Humour and Music
at the Piano.
This, OLYMPIA, SHOREDITCH.
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F. C. HENNEQUIN.
Author and Character Actor.
This week, EMPIRE, LEEDS.
Next week, PALACE, BURNLEY.
Permanent address, 30, Blandford-road, Bedford Park, London, W.

MUSIC HALL CARDS.

ATLAS - VULCANA TROUPE.
Require Jan. 1 and 8.
This week, Hipp., Peterborough.
Gosford Lodge, Fulham.

FULCHER, FLORENCE.
Brilliant Soprano Vocalist. This, Hippo., Exeter. P.A., 18, North Pole-road, N. Kensington, London, W. 'Phone, 148 Park.

SIX GREENLEES.
In Country Scena, "On a Holiday."
Dec. 25, Pal., Normanton.
Jan. 1, Louvre P., Glasgow.

WHITTLE, CHAS. R.
Comedian.
Somers and Co.

YAMAMOTO & MISS KOYOSHI TROUPE. Japanese Equilibrists and Entertainers. Vacant, Jan. 8, onwards. P.A., 24, Lime-street, Oldham-road, Manchester.

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Concerts, Socials, Bazaars, &c., attended. 66, Boyer-street, Derby.

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Patronised by Her Majesty Queen Mary, July 11.
Address, 17, Penge-lane, Penge, S.E.

DAN DALE, Comedian.
Evening Concerts, Charities, &c., attended; London; finally rejected. 20, Enid-street, Bermondsey, S.E.

All kind thoughts and every good wish for the New Year, and all time, from Hall to All.

HARRY HALL.
Humorous Songs and Stories.
"SARTORIAL SPECIALIST TO THE PROFESSION." Artistes recommended, free of charge, shortest notice. Town or Country, for Concerts, Banquets, &c. 'Phones, Museum 820 and 821, City 2086. 207, Oxford-street, W. (near Oxford-circus).

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ARTISTES' DEPARTMENT: Negotiations—A. D. DAVIS; Dates—LLEWELLYN JOHNS.
Address all communications to the Managing Director.

CALLS FOR JANUARY 1, 1917.

THE LONDON COLISEUM.
Rehearsal at 10 a.m. for:—
Winifred Barnes, Vesta Tilley, Elliott Savonas, Rinaldo, Beatie and Babs, Bogany's Comedians, Wilkie Bard, Joseph Coyne, Bioscope.

LONDON OPERA HOUSE, KINGSWAY.
Grand Xmas Pantomime, "Cinderella." Cast includes: Fred Emney, Ella Retford, Tom Foy, Edith Drayson, Brothers Egbert, Hal Bert, &c.

THE NEW MIDDLESEX.
Rehearsal at 12 noon for:—
"Introduce Me."

THE HACKNEY EMPIRE.
Rehearsal at 12 noon for:—
Kirkby and Hudson, The Three Prodigies, The Goodalls, Lydia and Francis, Bioscope.

SHEPHERD'S BUSH EMP.
Rehearsal at 12 noon for:—
Grand Pantomime, "Jack and Jill."

THE CHISWICK EMPIRE.
Rehearsal at 12 noon for:—
Tom Clare, Shirley and Ransome, Bros. Huxter, Dodger Kelly, Dorothy Storm, Bioscope.

WOOD GREEN EMPIRE.
Rehearsal at 12 noon for:—
Jock McPherson, Rinaldo, Ina Hill, Aberdare Sisters, Bioscope.

CHATHAM EMPIRE.
Rehearsal at 2 p.m. for:—
Five Olracs, Ernest Shand, Bioscope.

BEDMINSTER HIPPO.
Pictures and Varieties.

BRISTOL HIPPODROME.
Rehearsal at 12 noon for:—
Allan Shaw, Adam Tomlinson, Those Four Kids, Bioscope.

THE LEICESTER PALACE.
Rehearsal at 12 noon for:—
Royal Merry Four, The Madcaps, Anna Hana, Happy Tom Parker, Duncan and Godfrey, Bioscope.

THE ARDWICK EMPIRE.
Rehearsal at 12.30 p.m. for:—
Loie Conn, The Diving Belles, Claude Lester, Jerry and Co., Bioscope.

MANCHESTER HIPPO.
Rehearsal at 10 a.m. for:—
"The Hula Girl."

FLORAL HALL, LEICESTER.

And in association with the above—
THE ALHAMBRA, LONDON, W.C.
"The Bing Boys are Here."

NOTE—Artistes engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.

NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.

Arrangements for additional Theatres include—

FULHAM HIPPODROME.

The distance as the crow flies between the Finsbury Park Empire and the Wood Green Empire, measured on the Ordnance Survey Map, is 2 miles 60 yards.—Edward Stanford.

BAND PARTS REQUIRED.—14 different parts for English Orchestrations and 17 for Foreign Orchestrations. London Coliseum, London Opera House, and Manchester Hippodrome require 20 parts, including 3 first violins, extra 'cello and bass, and extra part for harp if not scored for.

STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artistes three weeks before opening.

ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please say so.

COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few Artistes.

ARTISTES' SCENERY AND PROPERTIES must be fireproofed or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.

BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Mr. Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the above Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

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General Administrative Offices:
25, Charing Cross Road, W.C.
Telephone Nos., Gerrard 5654 and 2619.

Calls for Monday, Jan. 1, 1917.

LONDON PAVILION.
Rehearsal at 11.30
Harry Tate and Co. in "Fishing," Max Darewski, The Cheery Revue Company, Lucille Benstead, Arthur Salter, Stuart Hine.

OXFORD.
Rehearsal at 12.
Marie Lloyd.
Braham, Blow and Collins' Revue "Peaches," Bert Coote and Co. in "Telling the Truth," Four Swifts, Jock McKay, Len Teel, Hanvarr and Lee.

METROPOLITAN.
Rehearsal at 12.15.
Max Darewski,
the famous Pianist and Composer,
Geo. Grossmith and Ed. Laurillard present "In the Trenches."
Harry Champion, Comedian,
Norman Field, Female Impersonator,
Mooney and Holbien, Leo Tell and Page,
Grahame and Harrington, Mdlle. Lescaut,
Lucy Brennan, Bioscope.

CHELSEA.
Rehearsal at 12.
Marie Lloyd, Ko Ten Ichi Troupe, Sharp's Tromboneers, McIvor and Scott, Athas and Collins, Maisie Rowlands, Ernie Ream, Wolfe Land, Bioscope.

EUSTON.
Rehearsal at 12.
Canadian Military Choir,
Terence Byron and Co. in "William 'Enery's Wedding,"
Leon Rogee presents "The Lesson,"
McAllister and Smith, Joan Deering,
Reg, Faze and Asst., Harry Freeman,
Jock McKay, Bioscope.

WALTHAMSTOW PALACE.
Rehearsal at 1.
The Great Raymond, Illusionist,
Geo. D'Albert, Ackroyd and Lorenzi,
Daisy Morrell, Bioscope.

SOUTH LONDON.
Rehearsal at 12.
Jake Friedman and Co. in "The Dutch Hussars,"
J. H. Scotland, Brightie and Carlyon,
Mlle. Regal, Four Storks, Jean and Josie,
Bioscope.

EAST HAM.
Rehearsal at 12.
Harry Burns' Grand Christmas Pantomime "Dick Whittington."

TOTTENHAM.
Rehearsal at 2.
Herbert Crump's Grand Christmas Pantomim "Cinderella."

BRIXTON EMPRESS.
Rehearsal at 12.
Geo. Grossmith and E. Laurillard present "In the Trenches,"
The Gotham Comedy Girls,
The Castillians, Ruby de Fontenoy,
Dandy Mascots, Austin Rudd,
Bessie Slaughter, George Newburn,
Omega Trio, Bioscope.

WATFORD PALACE.
Rehearsal at 1.
J. Collins' Grand Christmas Pantomime, "Sinbad the Sailor."

These Calls are communicated by the Management for the information of Artistes without prejudice.

LONDON THEATRES OF VARIETIES, LTD.,

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WEEK COMMENCING 1ST JANUARY. 1917

HOLBORN EMPIRE
6.10 and 9.
Telephone 5367-8-9 HOLBORN.

GERTIE GITANA
MAIDIE SCOTT
DAISY JAMES
FRED BARNES
CHAS. WHITTLE
GEO. GILBEY
HAIG, NOVEL & STOPIT
MAY SHERRARD
LES TUMILET
and
CHAS. AUSTIN & CO.

MATINEE THURSDAY at 2.30.

PALLADIUM

6.10 9.0

BRANSBY WILLIAMS — R. G. KNOWLES
ELLA SHIELDS — MAIDIE SCOTT
TWO BOBS — VERNON WATSON
GEO. MOZART — CORAM
VERSATILE FOUR — FITZGERALD GIRLS

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KILBURN EMPIRE
6.30 and 9.
Telephone 698 PADDINGTON.

PANTOMIME,
"MOTHER GOOSE,"
featuring
RENE RALPH
JIMMY HOOPER
SIDNEY RUSSELL
HAIDEE DE RANCE
MIGNON ELISE
EDDY FOY
MARJORY STEVENS

MATINEES THURSDAY and SATURDAY at 2.30.

LEWISHAM HIPPODROME
6.30 and 9.
Tel. LEE GREEN 26.

MARIE LOFTUS
G. H. CHIRGWIN
DUSTY RHODES
A. D. ROBBINS & CO.
CASSIE WALMER
THORN & LEOPOLD
ROSIE REYS
and
JOE ELVIN & CO.

HAMMERSMITH PALACE
6.30 and 9.
Tel. HAMMERSMITH 106.

BRANSBY WILLIAMS
HETTY KING
BETH TATE
THORNLEY-DODGE
MADGE CLIFTON
KEEN & WALLER
EDDIE MARTYN
KITTY GREY
and
JOHN McNALLY & GWENDA WREN
in
"THE BORSTAL BOY."

CAMBERWELL PALACE
6.30 and 9.
Tel. HOP 1095.

GERTIE GITANA
VERNON WATSON
AMY EVANS
SAM MAYO
MAURICE
DUSTY RHODES
HARRY BROWN
NELLIE RYAN
and
JOE ELVIN & CO.

GRAND PALACE, CLAPHAM JUNCTION
6.30 and 9.
Tel. BATTERSEA 88.

HARRY DAY'S Revue,
"FROLICS,"
featuring
JOS. ALEXANDRE
and
MARRIOTT EDGAR

EVELYN TAYLOR
COOPER & LAIT
2 MORTONS

OLYMPIA, SHOREDITCH
6.30 and 9.
Tel. LONDON WALL 1628.

"CINDERELLA."
featuring
CORA GOFFIN
EARLE & DANILO
MARY WYNNE HULM
NEWHAM & LATIMER
HARRY COOK
EVA MACDONALD
THE HOLSONS

MATINEES THURSDAY and SATURDAY at 2.30

ILFORD HIPPODROME
6.30 and 8.50.
Tel. ILFORD 716.

HARRY DAY'S REVUE,
"EYES FRONT,"
featuring
ERNIE MAYNE

WOOLWICH HIPPODROME
6.30 and 8.50.
Tel. WOOLWICH 69.

OSWALD WILLIAMS
MAY HENDERSON
SAM MAYO
GOODFELLOW & GREGSON
HILDA GLYDER
JOHN DONALD
MLLE. YETTA
CASSIE WALMER
QUAINT Q's

MATINEE THURSDAY at 2.30

CROYDON EMPIRE
6.30 and 8.50.
Tel. CROYDON 1174.

GUS ELEN
LIANE D'EVE
COOPER & LAIT
HARMONY FOUR
HELEN MORAY
LOTTIE LENNOX
CHEVALIER & RIEGO
THE DAYS

ISLINGTON EMPIRE
6.30 and 9.
Tel. NORTH 571.

"THE KODAK GIRL,"
featuring
H. V. SURREY
GARRY LYNCH
BARRY MILLS
HUGH ROBINSON
ERNESTINE CESNERE
NORA GUY

POPLAR HIPPODROME
6.30 and 9.
Tel. EAST 64.

GEO. GILBEY
FULGORA
HILDA GLYDER
MAY SHERRARD
VICTOR & GEORGE
FOUR KEMPTONS
DON & DIXIE
and
BERT LLOYD & CO.
in
"WHAT A PAL"

WILLESDEN HIPPODROME
6.30 and 9.
Tel. WILLESDEN 49.

'DICK WHITTINGTON'
featuring
PEGGY WALSH
GEO. COOPER
MOLLIE MILNE
WALTER WADE
PHIL RALLIS TRIO
ALFRED RHODES

MATINEES THURSDAY and SATURDAY at 2.30.

BALHAM HIPPODROME
6.30 and 9.
Tel. STREATHAM 1708.

HARRY DAY'S REVUE,
"FALL IN,"
featuring
HORACE JONES
LYNDA MARTELL
JOHN DORAN

HILDA NELSON

PUTNEY HIPPODROME
6.30 and 9.
Tel. PUTNEY 2002.

"AS IRISH AS EVER,"
featuring
JOE O'GORMAN
and
NORAH O'GORMAN

ROTHERHITHE HIPPODROME
6.30 and 9.
Tel. HOP 1134.

Mrs. T. W. MACKAY'S
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in
'THE SHAUGHRAUN'

RICHMOND HIPPODROME
6.30 and 9.
Tel. RICHMOND 1694.

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ENERGETIC FOUR
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CROYDON HIPPODROME
6.30 and 8.45
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GRAND ANNUAL PANTOMIME
'DICK WHITTINGTON'

MATINEES DAILY at 2.30.

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